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ABSTRACT

Project ASCENT, a program in which early childhood gifted and talented children are provided with differentiated curricula while remaining in the mainstream setting, is described. The first chapter reviews project goals, rationale, staff, and roles of personnel including the support teacher. Identification methods, including a Piagetian test, are examined in the second chapter. Inservice training for staff is described in Chapter 3, while Chapter 4 details curriculum aspects, including discussion of the basic, affective, creative, and differential curriculum. The curriculum section lists extensive activity suggestions. Two final chapters consider the parent involvement component and project evaluation. (CL)

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Project ASCENT

Mainstreaming Gifted and Talented in Early Childhood

Volume II

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Issued through

Division for Exceptional Children

State Department of Public Instruction

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DEDICATION

This report is dedicated to the memory of Dr. John B. Chase, Jr., Dean, College of Human Development and Learning, The University of North Carolina at Charlotte. The support and inspiration he offered as Chairman of the Advisory Committee and Consultant to Project ASCENT were invaluable in realizing our goals.

May the readers of this report benefit as richly as those who knew, loved and worked with Dr. Chase.

FOREWORD

Since 1961, the State of North Carolina has had a commitment for quality educational service to its gifted and talented children when the General Assembly, the Governor's Office, and the Department of Public Instruction began a cooperative effort to fund programs for this population. Local educational agencies have used these state funds to implement programs. Through the years both State Agency and local educational leadership have worked to enlarge program offerings. As additional resources have been made available, more children have received service. However, eligible students have exceeded available funds. State Board of Education response was favorable when some federal funds became available in 1976 as a way not only to serve an unserved population but also to develop an early childhood model with replication potentials.

This manual is a product of our Federal Grant which demonstrates step-by-step the procedures followed in offering service in a "mainstreamed" approach. I encourage careful perusal of the publication as a service delivery option.

A. Craig Phillips
State Superintendent of
Public Instruction

PREFACE

Throughout North Carolina interest in gifted child education continues to grow. In the 1975-76 school year, 36,434 identified gifted and talented students, almost none of whom were below grade four, were receiving service in the public schools. During this period of time the General Assembly passed the Equal Educational Opportunities Act which called for full service from kindergarten through grade twelve. Although millions of state dollars were going into programs for the gifted and talented each year, many children were unserved, especially at the early childhood level.

The Congress appropriated $2,560,000 for gifted and talented projects for 1976-77 for the whole country. State Agencies could apply for a share of these funds. The Division for Exceptional Children's Gifted and Talented Section wrote a project at the early childhood level to try to develop a way of serving this population. The division director, Theodore R. Drain, and the Section staff felt that this age group was most adaptable to mainstreamed concept within the state "least restrictive alternative" placement. Students were to be identified by State gifted and talented criteria yet remain within regular heterogeneous classes. A new role, that of a Support Teacher, was developed to work primarily with the regular classroom teacher having the identified children themselves. The Support Teacher would help the regular teacher in differentiating the gifted children's curriculum. A strong staff development component was included for both regular and support teachers. This component was comprised of in-service and/or university coursework.

The project was approved by the United States Office of Education's Office of Gifted and Talented at a reduced funding level which created many of the concerns and stresses within the project. The State Agency allocated the funds to the involved three administrative school districts, ones typical of the state. An Advisory Council was appointed by the State Board of Education, staff was employed, and the project was underway by the opening of the 1976-77 school year. This manual fulfills one of the project objectives. Interested persons from all parts of the nation have watched this project and are anticipating the manual.

Special appreciation must be expressed to Mr. Jimmie E. Martin, superintendent of Stanly County, Dr. H. T. Webb, Jr., superintendent of Albemarle City Schools, Mrs. Betty Stovall and Dr. Charles Hickman of Charlotte-Mecklenburg Schools, and Dr. John B. Chase, Jr., Dean, College of Human Development and Learning, The University of North Carolina at Charlotte, and all of their staff members and teachers who have so warmly supported the project. Without their leadership and help and that of Mr. Drain, Shirley Ritchie and the three Support Teachers they could not have accomplished what they have. This was a truly three pronged effort: State Agency, local administrative agency, and university.

Cornelia Tongue
Project Director

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Talent
!
Creative Environment
for Nurturing
Academic
Social

FLIGHT PLAN

If We Were Floating Through Outer Space

If we were floating through outer space,
we would see dark blue holes in the sky
and planets changing colors from red to yellow
to green.
We would be drifting through the sky and
watching the sun and the moon and the earth.
And we would see the rings around Saturn.
We would see the stars.
They would be big and bright and sparkling
with gas.
We would see big bold shooting stars and
meteorites.
But we really can't float through space now--
except in our minds.

Hope Schene's Second Grade
Beverly Woods School

CHAPTER I

IMPLEMENTATION

Project ASCENT

Project ASCENT advocates that services be provided in the mainstream of education through the cooperation of classroom teachers and project personnel. It is being developed to promote academic, social and creative environments for nurturing talents in early childhood. The primary goal of the project is to help teachers discover and develop their abilities to enrich and expand learning opportunities for their gifted and talented students. Establishing trust and rapport between all those involved and winning the understanding, confidence and support of the community are considered essentials in reaching the goal. The project fills an educational and programmatic void in programs for gifted and talented children in North Carolina and is funded to develop a model to be shared with all school systems in the state and other states when desired. Project ASCENT is sponsored jointly by the State Department of Public Instruction, The University of North Carolina at Charlotte, the Albemarle City Schools, Charlotte-Mecklenburg Schools and Stanly County Schools.

The Rationale

Project ASCENT is a program for gifted and talented children in early childhood, and is based on the premise that all children may possess some talent which is worthy of recognition and development.

In its broadest sense, talent can be considered to exist in every human activity (Getzels & Dillon, 1973). The problem of defining the specific talents to be recognized and of selecting who is to be regarded as talented is not yet solved to everyone's satisfaction. De Haan and Havinghurst (1961) list categories of intellectual ability, creative thinking, scientific ability, social leadership, mechanical skills, and talents in fine arts. C. W. Taylor (1968) categorizes talents into academic, creative, communication, planning, forecasting, and decision making.

The similarity of these listings is apparent but it is obvious there are other legitimate talents which are valuable to society and worthy of discovery and encouragement. The talent to love, to understand, to empathize and to be of service are socially useful and discernible and, therefore, should be included (Getzels & Dillon, 1973).

Due to the developing nature of the young child, all children will be considered participants in the ASCENT program of nurturing in a responsive environment. The responsive teacher is the indispensable agent in the process of encouraging the child to express his/her idea, to evaluate it according to his/her criteria and to modify and redefine it. The teacher can protect the child from unnecessary criticism by creating an accepting classroom atmosphere. The role of the responsive teacher requires different skills from those traditionally associated with teaching, such as those of giving information, punishing, praising and controlling (Torrance & Myers, 1973). The role of the support teacher is one of close collaboration with the classroom teacher in developing a responsive climate for growth. He/she will encourage the teachers and children, help develop innovative material for differentiation and expansion of the curriculum, involve outside resource people in the school program, provide information to the community regarding the project and facilitate the development of a team spirit among the staff.

For the purpose of research, there is an identified gifted and talented population of 10 percent of the children. Identification measures include private interviews, anecdotal records and a scale for measuring: learning, creativity, motivation and leadership. Ten percent of the control school population are identically identified with post measures determining growth. However, the central focus is on each individual child who is recognized as an active personality engaged constantly in transactions with the classroom environment, peers, and outside sources of influence. The primary focus is on the process of learning - developing an understanding of the structures which underlie all forms of knowledge (Wickens, 1973).

Although the format remains the same, there is a continual reorganization of curriculum and restructuring of the environment as needs of individuals are assessed and allowance is made for individual interests and rate of progress. The teacher becomes a facilitator of learning, not the imparter of information. This role requires a mutual respect between the teacher and the child and a

recognition that the child is a worthy being capable of making significant decisions concerning his/her own learning and of making a contribution to the learning community.

The curriculum includes opportunities for expression of feelings and successful interaction with others for development of the total child - a whole human being, not a hollow one - a human being who is able to think well and feel deeply. New findings in research tell us that more emphasis must be placed on unifying all aspects of the intellect. Education must have as much concern for sustaining and bolstering children's self-concepts as for their accumulating or understanding knowledge itself. The children want and need knowledge that is relevant and has personal meaning for them. The learning environment which accounts for the creative aspects and values of a person is crucial and makes the real difference in whether he or she is truly educated (Williams, 1972).

In order not to limit the possibilities of growth open to the child, the curriculum is expanded into the community. Significant others in the child's life are enlisted to enhance and stimulate the child to develop fully. Parents are partners with the school in development of their child's intellect, emotional life and talents. The parents need to be a part of the decision making process concerning their child's future.

The children are encouraged to explore an interest and expand it to many areas of growth. For instance, an interest in animals may lead to keeping a small animal in the classroom. Observation and recording skills are learned through studying the animal's behavior, responsibility is taught by caring for it and social skills are developed through the sharing and interaction which takes place in these activities.

To develop leadership in children, it is necessary to keep them in touch with all aspects of society. In order that they not become authoritarian or oppressive, they must learn not to manipulate but to be responsive to the needs of others. In the reality of a classroom with a normal distribution of children, they can learn to appreciate the contributions of all people to the group and the values inherent in democracy. A guidance program to teach these values is a necessary part of the program.

It is recognized that the expertise necessary to fulfill all the goals of the program does not reside in every teacher and administrator. A program of in-service training is essential to retrain teachers and administrators in

a new model, to teach interpersonal skills necessary for administrators, classroom teachers, and support teachers to work together successfully, and to provide ideas and materials for creative development of the curriculum. The implementation of a successful in-service program means a commitment of teachers and administrators to an open-minded, flexible and cooperative spirit of growth. Administrative support is vital in developing and keeping alive this spirit.

Project ASCENT is an ambitious venture of commitment to the individual needs of children. Its success requires the cooperative functioning of all people involved.

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The Goals

First Year Goals. The following were implemented in the year 1976-77.

1. To establish early childhood gifted and talented program models in urban, rural, and small town settings by reorganization of the learning environment to be more responsive to individual needs of children.

2. To develop mental, physical, social/emotional, artistic, and leadership talents in children to enable them to grow according to their individual capacity.

3. To install an in-service program leading to teacher and administrator growth in order to fulfill program goals and lead toward certification in gifted and talented education.

4. To promote a gifted and talented program of studies at The University of North Carolina at Charlotte.

5. To produce products for dissemination to other local education agencies in North Carolina.

Second Year Goals. The following were implemented in the year 1977-78 in addition to those for the first year.

1. To establish an early childhood G & T Program Demonstration Site(s) to be used in teacher training for LEA's within Education District Six and other LEA's requesting service as part of the replication process.

2. To provide a second level of continuity training involving intensive classroom management staff development for teachers and administrators.

3. To involve significant persons in the community who are outside the classroom setting to develop more fully the talents (mental, social, physical, artistic, leadership, etc.) in the identified children.

4. To provide opportunities for the children to explore resource sites in the community outside the school setting.

5. To develop tools of pupil identification.

6. To develop a model Individual Education Plan (IEP) for early childhood gifted and talented children to fulfill the objectives in PL 94-142 and the North Carolina Equal Education Opportunities Act which will include evaluative criteria.

7. To revise the manual incorporating the second year objectives and to disseminate original material.

Project ASCENT Staff

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Program Director:	Shirley Ritchie
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	Dr. Dorothy Sisk, Director, Gifted and Talented Education, U. S. Office of Education
	Dr. Paul Torrance, Professor of Educational Psychology, University of Georgia
	Bob Eberle, author, gifted and talented program materials

Beverly Wood Elementary School, Charlotte-Mecklenburg
Evelyn Crutchfield, principal
Margaret Claiborne, support teacher

Teachers:	Dee Braxton	Harriet Ross
	Nell Fields	Hope Schene
	Carletta Freeman	Donna Smith
	Steve Minor	

Central Elementary School, Albemarle
Robert Clark, principal
Lois Staton, support teacher

Teachers:	Carolyn Gresham	Charity Snider
	Sonja Hudson	Christine Snuggs
	Charlotte Morris	Gwen Treece
	Hazellina Rushin	Carol Yost
	Marsha Smith	

Norwood Elementary School, Norwood
W. G. Nelson, principal
Robbie Floyd, support teacher

Teachers:	Barbara Burleson	Ann Upchurch
	Shirley Cook	Mary Jane Vick
	Minnie Dennis	Joan West
	Barbara Foster	Gail Williams
	Wanda McCorkle	

Funding

Project ASCENT is funded by a grant ($62,000 first year, $60,000 second year) from the Gifted and Talented Division of the United States Office of Education. All the involved classroom teachers are on regular state allotments and the program director and three support teachers are paid from project funds. In addition to salaries there is funding for consultant fees, travel for project personnel and supplies. Office space and secretarial service for the program director are supplied by The University of North Carolina at Charlotte. Each of the three local education agencies has given supervisory and administrative support.

Advisory Board

The Advisory Board is made up of members from all sponsoring agencies and is appointed by the Director of the Division of Exceptional Children of the State Department of Public Instruction. The Board meets quarterly to

receive information and review the status of the project and to make decisions and recommendations. Members of the Advisory Board are:

Dr. John B. Chase, Jr., Dean, College of Human Development and Learning, The University of North Carolina at Charlotte (Chairman)

Ted Drain, Director of Exceptional Children Division, State Department of Public Instruction

Cornelia Tongue, Director of the Gifted and Talented Division of the State Department of Public Instruction

Betty Stovall, Director of Gifted and Talented Education, Charlotte-Mecklenburg Schools

Jimmie Martin, Superintendent of Schools, Stanly County

Toby Webb, Superintendent of Schools, Albemarle

Dean Koulouris, Director of Exceptional Children Division, Region VI, State Department of Public Instruction

Collaboration with The University of North Carolina at Charlotte

The staff of Project ASCENT worked closely with the faculty of the College of Human Development and Learning of The University of North Carolina at Charlotte. The program director was housed at the University and served on a task force of the faculty.

The Dean of the College of Human Development and Learning served as a consultant and as the Chairman of the Advisory Board. A faculty member with a doctorate in gifted and talented education served as consultant and assisted in every phase of the project. Other faculty members assisted in in-service training, research, developing a slide/tape presentation and in teaching courses.

In accordance with the goals of the project, a course of study in gifted and talented education was initiated at the University. Three courses were instituted. The program director assisted in teaching these courses.

Services to Children and Teachers

In order to compy with the North Carolina Equal Educational Opportunity Act, Public Law 94-142 and the "Creech" bill, which call for full services to gifted and providing services to exceptional children in the "least restrictive alternative," Project ASCENT is designed to provide needed services in the regular classroom with support to classroom teachers and children from project personnel. The services to children are offered in heterogeneous classes which are considered to be the most desirable environments for their total development. Since the regular classroom teachers are with the children most of the day and know them better than other teachers, they are considered the key adults in meeting educational needs. They may call upon supportive service personnel when they need help with meeting a child's needs. The chief emphasis of the project is to provide support and training to teachers in enriching and expanding learning environments.

Schools Involved

There are three basic environments in which the Project operated. Each is unique in its approach to education and expectation of children.

Central Elementary School is an elementary school of 500 pupils located in Albemarle, a small community of 25,000 population located in Stanly County. This small town is characterized as a textile community with a large number of people coming from the same background. It is conservative in nature with teachers having experienced similar kinds of training and preferring traditional forms of instruction. There is a concern both in the schools and in the community for children to grow up conforming to the standards of the community outside. Resources are limited without children travelling forty or more miles away from their setting. The students largely are from middle to low middle class economic level with 26 percent of them being black.

Norwood Elementary School is a rural community of 500 population in Stanly County. The surrounding area is farmland which is sparsely populated. Most of the families have deep roots in their farmlands which go back several generations. Teachers have received training which is largely homogeneous, limited to the perceptions of that region and reflective of a particular set of concerns and values. New school construction and materials have encouraged some

experimentation with child-centered education. Outside resources for new experiences are limited without transporting children to zoos, museums, historical landmarks within a sixty mile radius which is frequently done. Children are largely from a middle to lower class economic status with 20 percent of them being black.

Beverly Woods School is located on the fringe of Charlotte, a large city of 350,000 population. It is situated in an upper middle class neighborhood and serves white students from the neighborhood and 35 percent black students who are bused from a low to middle class neighborhood twelve miles away. There is a great deal of emphasis on students learning basic skills with a mixture of child and teacher oriented instruction. Teachers come from many different areas of the state and country and are cooperative and open to further training. There is a wealth of resources available in the community, many which were not being used prior to the Project. Parents who live in the neighborhood are extremely interested in their children's progress and many of them offer volunteer service on a regular basis.

All of the identifiable characteristics of the three environments were assessed throughout the Project for better ways to utilize strengths and overcome limits. Many strategies succeeded in opening up possibilities for children to new and broadening experiences.

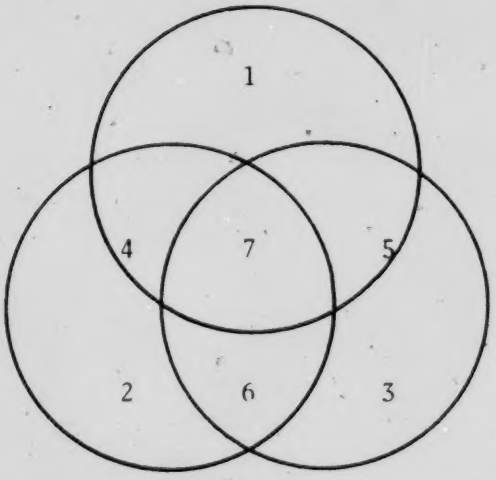
The Child Support Team: A Child Advocacy Program. The Child Support Team (CST) provides a model (Figure 1) for school districts to develop programs which can: (1) protect the child's rights to a free and appropriate education; (2) develop support for a child's learning; and (3) generate a plan to meet the state and federal laws and rules in the least restrictive environment.

The first assumption of the model is that, while learning is primarily the child's responsibility, the teacher, school, and community must offer a varied and responsive environment that "supports" or advocates for the child's learning. The responsiveness of the environment developed for the child is best understood if the school reviews all behaviors that affect a child's academic and social growth.

The model outlined below takes into account that learning is the result of a complex series of interactions among teacher, child, and environment.

Figure 1

Learning Environment



A second assumption is that each area promotes the child's learning--that all areas intend to be for the child's benefit. The mission of the Child Support Team is to determine the locus of any problems which limit the child's growth and aid in solving them. The location of the problem is not to "fault find." Rather, it is to determine the changes that will enhance the learning of the child.

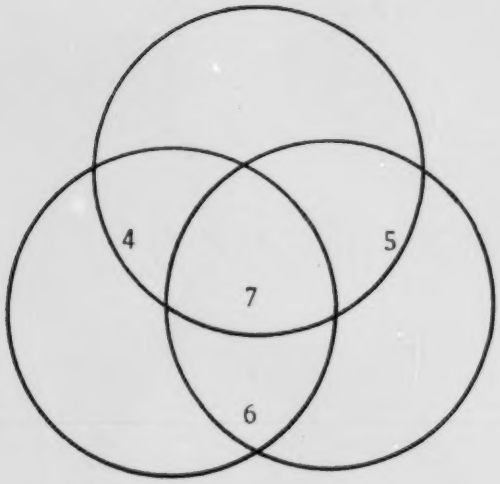
The CST Model: The Basic Areas or Components. The Child Support model can be explained in the following manner. Each circle represents an area of the educational process that has a contributing or debilitating effect on the child's growth. Once the locus of the problem is found, the solution is to be found in the same area. The areas include:

1. The Learning Environment. The general setting of the student's life. The environment includes the home and school, the rules, schedules and expectations of daily performance for the child. The physical setting, materials of instruction, peer influence or other outside influences.

2. The Teacher. The teacher's influence is so persuasive that it should be considered separately. In terms of professional behavior and changing the school environment, the teacher is the first and often most important form of support for a child.

3. The Student. Included in this area are the student learning abilities, interests, goals, prior experiences, and learning styles.

The CST: The Interactions. These three areas alone do not represent the complex interaction of teacher, student and environment. While it may be possible to visualize lack of instructional materials, lack of teacher information or a child's lack of motivation in these three areas, most problems are more complex. These interactions or overlapping concerns are illustrated in the shaded areas of the models and numbered 4, 5, 6, and 7.



4. The Interaction of the Teacher and Environment. This interaction can be a relationship between the teacher and external factors. The classroom teacher may not use the special teacher because of personal differences. Training in identification of gifted and talented students and use of special materials may not be provided. The administration may not have let teachers know about their obligations or teacher and parents may be involved in conflict over the student's program.

5. The Interaction of the Child and the Learning Environment. This interaction might involve restrictions on the child's use of community resources or lack of stimulating materials and activities.

6. The Interaction of the Child and the Teacher. This area could include unsolved personality conflicts, and failure to give the child recognition or responsibilities which he/she has earned.

7. The Interaction of the Child, the Teacher, and the Environment. This may be a conflict between the behavioral expectations of the teacher, the home or the school administrators, and the capabilities of the student.

The Activities of the CST. The CST model is a problem solving model based on: (1) the identification of the problem; (2) an analysis of the most important areas of the problem; and (3) changes in the identified areas. By implication, the CST is an organizer which can alter the program developed for each child.

Given the areas to be reviewed by the CST and the potential changes open to it, it would be best to outline the responsibilities of the CST to the local educational agencies, the state department, federal government, parents, and ultimately the child. These responsibilities are based on the laws, the school's role and the rights of the child. The intention of the CST is to support the needs of the child. To this end the CST performs the following activities:

Determines if the Local Education Agency has an effective search program to service all children.

Determines if the Local Education Agency or its agent serves all exceptional children.

Selects the least restrictive placement of each child referred to the committee or already receiving services.

Writes, revises, and reviews IEP, and, at least yearly, reviews all placements of children.

Advocates the use of the strengths of the child's learning style, and the child's developmental stage.

Includes parents in the planning for the child's learning.

Recommends changes in the environment and/or consultant work with the teacher.

These activities are not listed priorities or in order of activity. They are a series of behaviors with the intended outcome of aiding exceptional children, and imply the potential breadth of power available to a Child Support Team. Educational programs are treated as services, systems, and instruments which can be examined to determine their present and potential effect on children.

The Purposes and Assumptions of the CST: Stated and Implied. The CST assumes that developmental differences exist between children and must be included in any consideration of the

child. These differences should be handled by the teachers in the least restrictive environment. The goal of the CST is to offer an education to the child based on his individual needs. This process is based on complex interactions of environment, teacher, and child. The CST will first locate any problem sources, using a no fault model for problem solving, and then determine the most effective way of aiding the child. This solution requires a great deal of power to change the learning situation for the student and underscores the responsibilities of the CST under the law. The CST model is intended to alter the environment of the child to best enhance his growth, and, at the same time, clearly states the changes in the areas needed to best help him.

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Public Law 94-142: The Education of All Handicapped Children Act.

The Child Support Team Model is based on a paper developed in 1977 by a committee of the College of Human Development and Learning, The University of North Carolina at Charlotte.

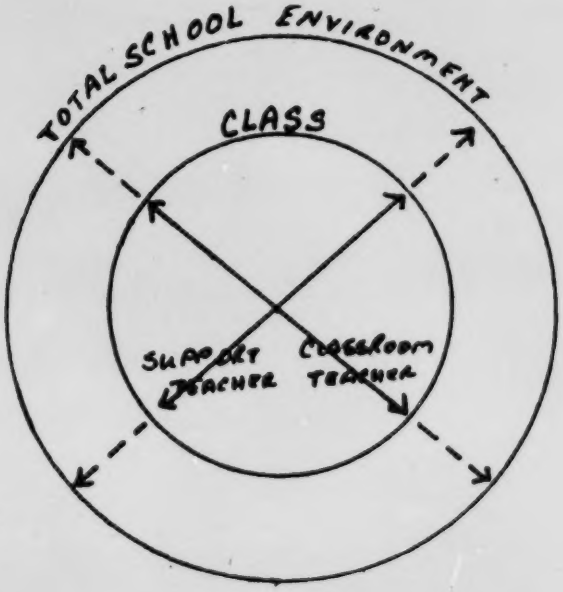
The Role of the Support Teacher

THE IDEAL
by
Margaret Claiborne, Support Teacher
Beverly Woods School

At the beginning of Project ASCENT the support teacher's role was defined as:

> One of the close collaboration with the classroom teacher in developing a responsive climate for growth. He/She will encourage the teachers and children, help develop innovative material for differentiation and expansion of the curriculum, involve outside resource people in the school program, provide information to the community regarding the project and facilitate the development of a team spirit among the staff (Ritchie, 1977).

Here is my diagram of such a relationship.



The intersecting lines represent the classroom teacher and the support teacher. They would not intersect if each had not

recognized a need for the support and inspiration of the other. The point of intersection is the source of strength and effectiveness for both. It represents a meeting of the minds and a real working relationship. The relationship becomes an "X," a multiplier. Together, the two lines become a force in the classroom, a force represented by the arrows at the tips of both lines. They may become a force in the total school environment, represented by the dotted lines and arrows. The multiplier effect of the relationship might look like this:

Support teacher X no one (or a classroom teacher who doesn't really want help) equals zero.

1 X 0 = 0

Classroom teacher X class (26 students) equals 26 children learning at the pace and in the ways they always have.

1 X 26 = 26

The classroom teacher plus the support teacher (2) working together (X) equals 52, or 26 children learning in new ways, new areas, through their interests and talents, much more effectively.

2 x 26 = 52

The multiplier effect may be even more far reaching if other members of the faculty are influenced by these two teachers.

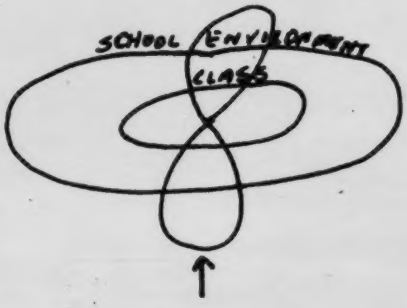
The hypothesis on which this model for a relationship is based is that a <u>good</u> relationship is equal to more than the sum of its parts.

Other inferences could be drawn from this model. Neither line is "standing on its own two feet." Each is leaning on the other. This requires one teacher's trust that the other is strong enough to give support. Trust is an important component of any relationship.

Also: mathematicians say a line is not really a line, but a number of infinitesimal dots. A parallel to this might be that a human being is always in a state of becoming. Through the decisions he makes, he is always creating the person he is becoming.

So the lines representing the support teacher and the classroom teacher each are really tiny dots, tiny decisions, almost imperceptible stages of growth. It is important for each person to remember that growth is not an overnight, dramatic occurrence. Also, although an exchange of values does occur in a good relationship, it must be truly an exchange, not an imposing of values. Each person should be free to realize her own unique potential. But if an exchange of the values does occur, then, at some point, the lines might meet again, and curve back upon each other.

The hypothesis for this model is that the potential for human growth is infinite. A finished model might look something like this:



The Relationship

The Reality

I will discuss four areas in which one classroom teacher and I worked together--developing management techniques, trying new materials, working on our master's projects and developing a framework for our relationship. In my paradigm for an ideal relationship between a classroom teacher and a support teacher, I suggested a good relationship would have an effect beyond the walls of the classroom, that it could become a force in the total school environment. I believe that happened at Beverly Woods.

Here are the results, as I would rank them, in order of importance:

1. The personal growth of the support teacher and the classroom teacher.
2. The schoolwide needs assessment growing out of our own exploration of mutual goals and also involving parents.
3. Involving a second teacher in developing an individualized language unit and capturing the interest of a third teacher who wants to use the ideas next year.
4. Finding a framework in which a classroom teacher and a support teacher can successfully work together, with implications for other programs.
5. The development of a fairly comprehensive, if unfinished management system to indivudualize classroom instruction.

It may seem strange that I would place the management system at the bottom of the list. But systems, technqiues and materials are not that important. Better ones may be discovered tomorrow. What is important is that the people involved in the project keep changing and growing. What we have discovered, I believe, are some of the necessary dynamics for that change and growth.

Let's look at the results in reverse order:

The management system. The classroom teacher chose a number of techniques and materials from the smorgasbord I presented: requiring students to keep up with their own work in individual folders; study contracts; individual conferences; anecdotal records of students' progress; an integrated curriculum that also includes the basal reader; and ad hoc grouping of children.

The framework for the relationship. It was much easier for us to plan, once we'd established a regular time to meet. Until then, every time I walked in the classroom, I felt as if I were bothering her. Our meetings were informal. We would meet, decide who would do what, then adjourn. The next week, if one of us had fallen down on the job, we would simply renegotiate a time to do the job.

Ideally, a project should include an introduction to this kind of goal setting and relating at in-service workshops at the beginning of the project. It takes practice to confront someone both non-blamefully and effectively. Ideally, too, the principal should attend the project's in-service workshops and he or she should monitor the relationships between support teacher and the classroom teachers, giving permission to try new things when necessary.

Interesting other teachers in the individualized, integrated curriulum. Getting a second teacher involved in the development of the unit was a good strategy. Often change of this kind threatens other classroom teachers. Their anxiety is expressed as criticism. The two classroom teachers received no criticism from the other teachers. That they attracted the attention of a third grade teacher is testimony to the good work they did.

The needs assessment. A helping teacher in the system began the process in March. Teacher and parent representatives from the curriculum council designed questionnaires for teachers, parents and students. The same group dealt with the results in May.

At the beginning of this paper, I posed the question, how could a classroom teacher and a support teacher work together effectively? The answer is, we found an area of common concern. A support teacher should be willing to work with a classroom teacher on any area of education that teacher is interested in--as long as it supports the purposes of the project.

One of the most important things we learned was how to disagree with each other without destroying the relationship. Training in mutual goal setting and friendly confrontation by a helping teacher in the system enabled us to do that. We will both be better educators because of our experience in working together.

The Model: Based on Experience and Research

In his seminal book, The Culture of the School and the Problem of change, Seymour B. Sarason writes:

> One of the major complaints teachers articulate about . . . specialists is that they define help in terms of what the teacher can do with the child. As one teacher put it, "I do not need someone to tell me what more I should or could do with the child. When I ask for help, I am asking someone to do something." . . .The loneliness of teachers . . . has many sources, but heading the list are the feelings that their plight is neither understood nor appreciated and that they have only themselves to fall back on (1971, p. 157).

In my first months as a support teacher in Project ASCENT, I spent a great deal of time taking interest inventories of children, finding the commonalities, and designing classroom activities based on the results. Sometimes the teachers would pick up on my suggestions themselves, but often as not, I found myself carrying out the activities. If I had it all to do over, I would begin by taking interest inventories of the teachers I was working with. I would help them to develop curriculum based on their talents and interests.

In order for teachers to provide the kind of loving environment that children need, they have to live in that kind of environment themselves. If they are to believe that children learn best through their strengths, talents, and interests, they have to experience that kind of learning themselves. Before they can teach children to be self-directed, they must be self-directed themselves. As Sarason indicates, all too often, they have not had these experiences.

Therefore, a support teacher, hoping to bring about the changes necessary to build on an environment in which children's creativity can flourish, should begin at the beginning. The primary role of the support teacher is that of nurturer. He or she must help to provide the kind of loving, person-affirming environment that gives teachers the courage to take the risks that change involves.

I had some understanding of this in my second year as a support teacher. I asked the classroom teachers to choose one aspect of the classroom curriculum that would give them

joy and pleasure to develop, with my help. One teacher chose creativity, another, science, another, social studies.

In helping the teachers develop curriculum, I did not diagnose and prescribe. I brought in teaching materials, built bookcases, put together learning centers, went shopping for electrical cords, called on the help of curriculum specialists, brought community resource people to the classroom and planned field trips.

I also did another important thing: I communicated with parents what we were doing. I wrote letters to them describing the purposes for field trips and classroom activities. I asked some of them to help. And I asked the school social worker to offer classes in "Creative Parenting," teaching parents how to help their children become self-disciplined and self-directed.

All of which is not to say that the Project ignored the business of diagnosing and prescribing ways to support children's talents. Teachers attended workshops on the subject and were asked to observe at schools where children's talents were being supported. Together, the classroom teachers and I wrote individual education plans for those children we had identified as especially talented.

My job was to take whatever curriculum a teacher wanted to develop, and help him or her to enrich and individualize it so that it would meet the needs of all the children, but especially the gifted and talented children. In my opinion, that enriched, individualized curriculum was the best tool we developed for identifying gifted and talented children. When we actually had a diversified curriculum to offer children, we discovered many talents we didn't know children possessed.

If I had arrived at my school as the resident expert, if I had diagnosed and prescribed for the children, or if I had retrieved the talented children and taught them myself, I would have been living out, in my relationship with the classroom teacher, his or her inadequacy to meet the needs of the children. That is why it was important for me to meet the classroom teacher's needs.

Perhaps one of my most important services was to assume the classroom teacher's duties so that he or she could go to my office to read, reflect and plan. The creative role

in curriculum development should never be taken away from the classroom teacher if we want to effect lasting change in our schools. The support teacher must be just that--a support, a catalyst--but never the star performer in the creative art.

It is a hard role to play out. The support teacher needs support. I have identified three areas:

1. training and experience in the field of human relations;
2. a support community of his or her own; and
3. a team relationship with the principal who sets the tone in any school.

My own, self-designed program consisted of working with a school-system helping teacher whose specialty is school organization and human relations. I learned how to work with teachers in setting goals in the areas of communications, planning and implementation (Schmuck, 1972) and I learned how to confront teachers non-blamefully.

If, as Sarason says, the classroom teacher is lonely, then the support teacher is even lonelier. He or she is asking the school and the teachers to do something that is neither easy nor popular: to take risks, to make mistakes sometimes, and to change. There is always, in the beginning of the relationship, some resentment of the support teacher because his or her very presence suggests that what the classroom teacher is doing is not all that good. The classroom teacher feels judged.

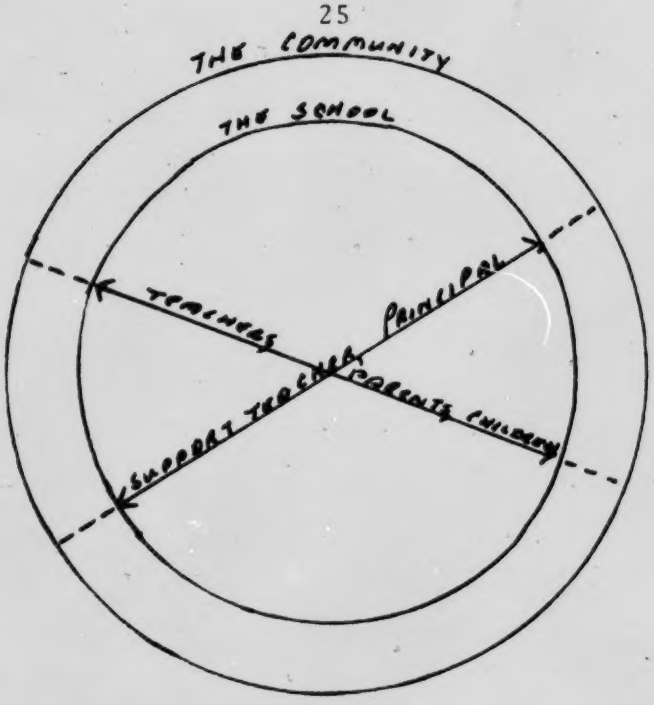
Arthur Blumberg discusses the problem in terms of relationships between principals and teachers or supervisors and teachers (1974). He says the problem stems from the supervisor's or principal's power to evaluate, hire and fire. That may be partially true. But I believe that any kind of supervisor, whether he or she is a principal or a helping teacher, has a problem. When he or she walks in the classroom door he or she embodies expectations. In our society, most of us haven't experienced the holding up of expectations for us as either love or enrichment. We've experienced it as humiliation or diminishment. That is why it is so necessary for the first and primary role of the support teacher to be that of a celebrator of teacher strengths and talents. It is not easy, because human beings have a hard time believing in themselves.

Ideally, the support teacher in a program like ASCENT would bring to the job many competencies--a successful career as a classroom teacher, talents in some areas (music, art or writing) and the ability to get along with other people. He or she must then begin to live out a paradox. Though competent, he or she must reach out for help. The support teacher should be the neediest person in the school, because there is no way he or she can be the resident expert on how to support every talent of every teacher, and by extension, every child in the school.

The support teacher should reach out for help from the school's music teacher or the school system's science curriculum specialist or a local college's potter-in-residence. If he or she does the job well, then the classroom teachers will feel more comfortable in asking for help. The support teacher's behavior says that asking for help is something that competent people do. It is a recognition that no one person can ever do everything his job requires of him by himself.

Certainly, the school principal is one of those whose help the support teacher must reach out for, if he or she is to succeed. Without the wholehearted help and approval of the school principal the support teacher can effect no lasting change in the school. It is the role of the support teacher to be a nurturer and a community builder. But he or she cannot achieve this alone. The support teacher needs nurturing, too, either from the school system or the university. And he or she needs the active support of the school principal. They need a common, open-ended vision of what a school community can become.

Schools, if they are not to die, need to be more than individual teachers running about their individual tasks. They need to be communities in which the declared task of students and teachers alike is to grow and expand into evermore complex beings. It is the role of the support teacher and the principal, working with the teachers and parents and children, to make that happen.



Good relationships are equal to more than the sum of their parts.

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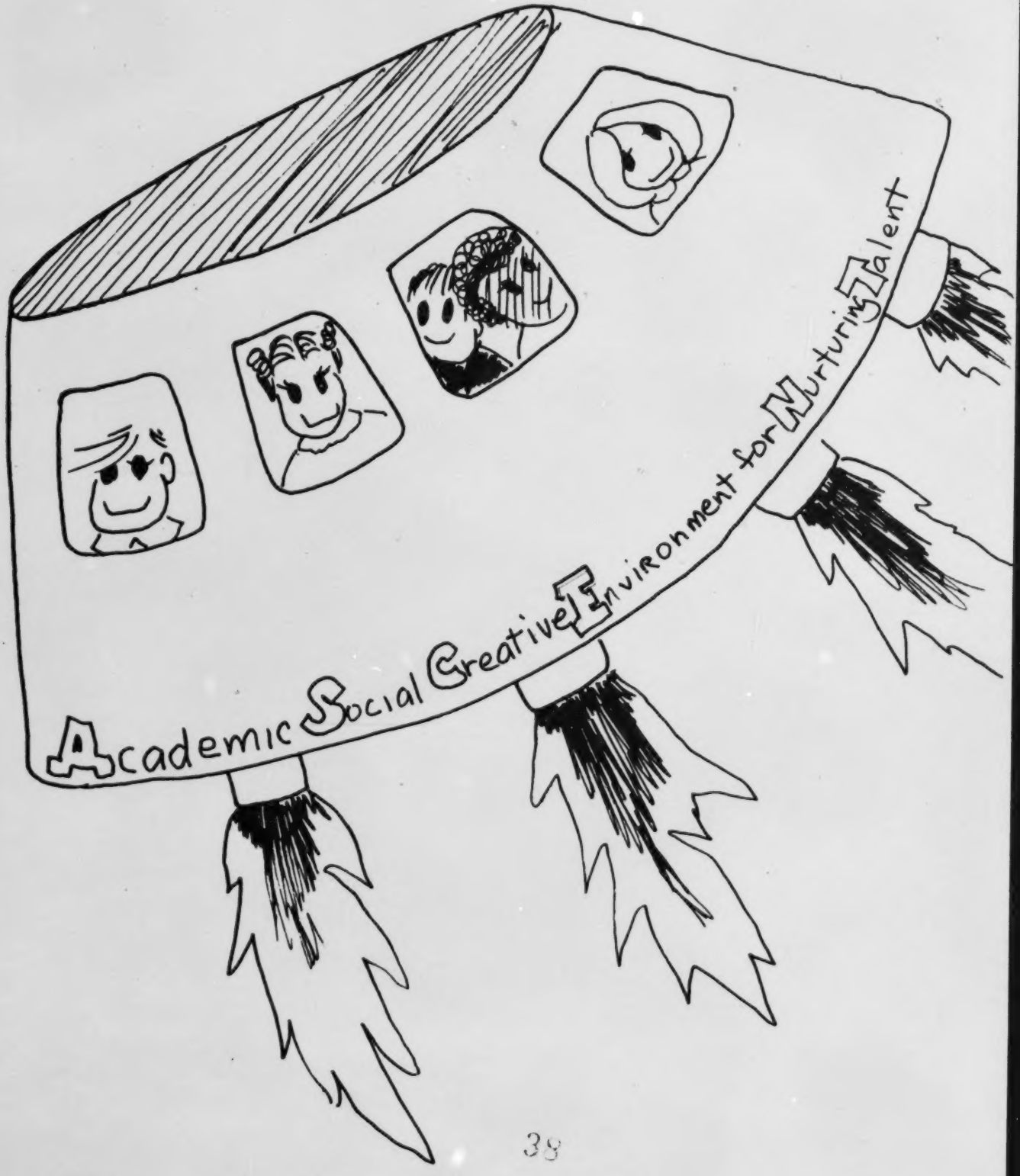
PASSENGERS


Academic Social Creative Environment for Nurturing Talent

Colorful Characters

by Shannise, Tracy, Angela, Rhonda, Larry and Susan

Beverly Woods School

Shannise is a golden queen with long golden hair, living in a golden castle with her king at her side and her daughter waiting on the stair below.

Tracey is a bluebird flying all over the world in the bright blue sky. She is a blue rose and a blue light, a turquoise necklace and blueberry ice cream.

Angela is pink lemonade and strawberry ice cream.

Rhonda is green grapes and green grass, collard greens and brocolli, spinach and green leaves. She is a green parakeet and a green light. She is lime ice cream.

Larry is a purple plum and purple grapes, purple Kool-Aid and a purple grackle. He's a purple crayon and purple yarn. He's violets and iris, blooming in the spring.

Susan is a pink rose and a pink crayon. She's the pink frosting on a birthday cake, pink lips and a pink sweater. She's a pink-eyed rabbit and pink bubble gum. She is the sunset.

"The only way you can find those students who are gifted and talented in the arts is to watch them perform in the arts."

Kathryn Bloom
Director, Arts Education Program
John D. Rockefeller 3rd Fund

CHAPTER II

IDENTIFICATION OF GIFTED AND TALENTED STUDENTS

Identification Procedure

A case study approach was used in identifying 10 percent of the toal population of children in each project school. Teachers were instructed in the characteristics of gifted and talented students and taught to administer the Renzulli-Hartman Scale for Rating Behavioral Characteristics of Superior Students (Renzulli, 1976). They then completed this scale in the first three months of school for those students in their classroom whom they believed to be the most superior in learning, motivation, creativity and leadership.

The children were then interviewed using questions developed by Dr. Roberta Riley of The University of North Carolina at Charlotte. The questions pertained to the child's relationship to teachers and other pupils and the activities they did or desired to do in school. From this group of pupils, 10 percent (60) were selected as the core group for research purposes. This group included the same percentage of minority children as was present in the total population. An equal boy/girl ratio was assured and at least one pupil selected per teacher for the core group. Within these constraints, the core group was selected at random from the nominations.

If the child's identified talent was academic, I.Q. and achievement scores were recorded when they were available from school testing. Anecdotal records were kept to reinforce identification of other talents. Parents were asked to describe their children's special abilities and interests. As other children emerged with gifts and talents, they were included in services when appropriate.

Identification in Early Childhood

Due to the evolving, developing, rapidly changing nature of the young child, it is very important that the

adults be open-minded in their assessment of abilities. What was not evident yesterday, may emerge today. Many children do not have adequate experiences prior to school to develop talent - their talents are "latent" waiting for a variety of experiences and media of expression to become "real." When this variety exists, performance becomes the best basis for identifying giftedness. They must be closely observed in a variety of settings - academic, social, creative, physical activity and areas of special talents such as art, music, mechanics, science and writing.

Application of Project Identification

by

Charlotte Morris

As soon as the 1977-78 school year began, I started implementing my plans for designing a pre-school curriculum to enrich and expand the learning opportunities for students with special talents. The differentiated curriculum is designed for a heterogeneous classroom and uses the main-streaming approach to promote an academic, social and creative environment for nurturing the talents of all young children.

The entire project is based on the personal belief that all children possess some talent worth developing. These talents may be cognitive or affective. They may range from creative thinking to intellectual ability, or extend into the ability to love and care for others.

During the first nine weeks of school, an identified group of talented students from the kindergarten class at Central Elementary School were selected for testing and data purposes. Several diagnostic approaches were used in identifying the academic, creative, communicative and artistic talents of the children in the Central kindergarten.

The Renzulli-Hartman Scale for Rating Behavioral Characteristics of Superior Students was most beneficial in helping obtain an estimate of student ability in the areas of learning, motivation, creativity and leadership.

A Language Development Achievement Test was used to secure a score of standard mental ability in the entire class.

Since standard tests only recognize 10 percent of all gifted children, the use of case studies or anecdotal records helped identify flashes of insight, big generalizations and unusual associations that are often produced by young children but not scored by standard tests.

A Piagetian Concept Test was given in November to help determine the child's stage of mental development. The extensive research and reading of the Piagetian principles proved to be one of the most productive instruments in designing a differentiated curriculum.

It must be clearly understood that the identified group was used to establish a controlled method of collecting data and merely functioned as a starting point for the project. Other children were added as talents emerged due to the re-organization of the curriculum and the classroom environment.

The staff of Project ASCENT has investigated many avenues in attempting to devise better methods of identifying gifted and talented children in early childhood. Being a mainstream program with emphasis on many facets of child development, identification was on-going. It is not possible to "cleanly" identify some children and ignore others. Through observation of the children involved in many activities, it becomes evident that a large majority possess talents in some area to be served by the Project--academic, leadership, artistic, creative, productive thinking, and psychomotor.

The emphasis in early childhood identification should be on developmental levels not just mental age on an I.Q. test or extraordinary ability in one area. These can be misleading in assumptions made about what materials and activities the child needs.

Piagetian Test

The Project staff revised, field tested and refined a Piaget test which was developed in the North Carolina Department of Public Instruction. The test was administered to sixty (60) children whom the teachers selected as superior in learning, motivation, leadership and creativity. It required approximately one-half hour per child to complete and assessed six areas of mental processes: classification, numerousness, seriation, conservation of number, conservation of length and conservation of quantity. Scoring of the test allowed for classification of the subject into pre-operational and concrete operational stages.

The test was largely non-verbal and useful in program planning in all areas of the curriculum. Many times verbalizations in young children give false impressions of their understanding. By testing mental processes, the staff was better able to plan appropriate activities and serve the total needs of the children. Children who were found to be in the pre-operational or transitional phases were not expected to handle symbolic representations. Concrete, manipulative materials were emphasized as a basic need for all children in the Project.

Slosson I.Q.

Individual Slosson I.Q. tests were administered to the same sixty (60) children who were given the Piaget test. I.Q.'s ranged from 92 to 150. Research is being conducted to compare I.Q. to developmental levels.

Psychomotor Development

Identifying Gifted Children Through

Psychomotor Activities

by

Steve Minor
Kindergarten Teacher
Beverly Woods School
Charlotte, North Carolina

For many years educators have looked primarily upon academic performance for identifying gifted and talented children. There is a strong need to use the realm of psychomotor activity to help identify other gifted and talented children. In order to fulfill this need, I designed a model of psychomotor experiences for kindergarten children for identifying gifted and talented children in psychomotor ability. The activities are also useful in the movement curriculum in the classroom.

I have categorized psychomotor activities into five areas. Each category covers a one month unit plan. A professional resource person worked with me in planning and implementing each unit. Final instruction of each category was given by the professional resource person. These five categories of psychomotor experiences are:

1. Body awareness, body concept
2. Swimming
3. Gymnastics
4. Spacial Awareness
5. Dance, creative and expressive

I worked with the resource persons listed below to identify children who excelled in each particular area. The psychomotor sclae was developed around observations and comments made by these professionals.

1. Body awareness, Mrs. McGrannhan, Physical Education Teacher for Charlotte-Mecklenburg Schools.

2. Swimming, Mrs. Brooks, Charlotte Red Cross Instructor.

3. Gymnastics, Mrs. Zeeso, Queens College, Charlotte, North Carolina.

4. Spacial Awareness, Ms. Merrell, The University of North Carolina at Charlotte Physical Education Staff.

5. Dance, Mr. Harden Minor, New Reflection Dance Group, Spirit Square, Charlotte, North Carolina.

The experiences the children had during this five month period were both rewarding and significant. I was able to use these activities to help in identifying talents and interests of the children within the classroom.

Scale for Rating Psychomotor Abilities of Young Children

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known this child? _____ Months ___

Part I. Body Awareness	1	2	3	4
1. Can identify and name body parts.				
2. Can use the proper body parts when doing an activity. Ex. jumping jacks.				
3. Can feel certain body parts when blindfolded and still name them.				
Part II. Swimming				
1. Has controlled breathing.				
2. Is relaxed in the water.				
3. Is comfortable in the water.				
4. Has strong underwater strokes.				
5. Shows confidence, lack of fear.				
6. Is coordinated when swimming.				

1--Seldom or never
2--Occasionally
3--Considerably
4--Almost always

	1	2	3	4
Part III. Gymnastics				
1. Exerts a lot of energy.				
2. Has body control.				
3. Uses fast thought process.				
4. Is eager to do tasks.				
5. Displays orderliness.				
6. Is repetitious and persistent when performing.				
Part IV. Spacial Awareness				
1. Uses large amount of space to move around.				
2. Is creative in the space provided to move.				
3. Needs little external motivation to follow through in a moving experience.				
4. Likes to organize himself when moving in new situations.				
Part V. Dance				
1. Displays body control.				
2. Has a relaxed and free flow with his/her movements.				
3. Moves with expression, expresses self with body language.				
4. Enjoys creative expression.				
Column Total				
Weight	1	2	3	4
Total				

1--Seldom or never
2--Occasionally
3--Considerably
4--Almost always

Directions and Scoring for the Scale

Please read the statements carefully and place an x in the appropriate place according to the following scale of values.

1. If you have seldom or never observed this characteristic.

2. If you have observed this characteristic occasionally.

3. If you have observed this characteristic to a considerable degree.

4. If you have observed this characteristic almost all of the time.

Add all the total number of x's in each column to obtain the "Column Total."

Multiply the "Column Total" by the "Weight" for each column to obtain the "Weighted Column Total."

Sum the "Weighted Column Totals" across to obtain the "Score" for each dimension of the scale.

Children's Interview

1. Tell me all you can do in your classroom.

   a. How do you spend your time in the classroom?
   b. What are the things you really like to do in the classroom?
   c. How do you get started on these things?
   d. What happens when you finish one of these things?
   e. How do you know if you have done a good job or not?
   f. Are there things--activities and work--that you do that other students don't do?

2. What does the teacher in your classroom do?

   a. When do you talk to the teacher? What do you talk about?
   b. Is there time to ask the teacher questions that you have? Is it hard to ask the teacher questions? Why or why not?
   c. Does the teacher help you? When does he/she help you? How does he/she help you? Does the teacher ever help you with anything besides your schoolwork?
   d. What is your teacher doing now that you would like him/her to stop doing? What would you like him/her to start doing that he/she doesn't do now?

3. Do you ever work with other students?

   a. Do you ever help other students in the class? How? Do other students ever help you?
   b. What do you do together?
   c. How does it help you to work with other students?

4. The classroom specifics.

   a. Is there something you would like to do that you haven't done yet? Why haven't you been able to do that?
   b. Tell me something you would like to know more about. Could you do it in this classroom? How would you go about it? What things in your room might help you? How would the teacher help you?
   c. Tell me what a project is? Name some projects that go on in this room. How do they get started? What projects have you done? Do you like doing projects?
   d. Can you bring in things to the classroom from outside of school? Do you ever do that? What have you or others brought in? What happened after you brought it in? Did you do anything with it?

c. What are some things you can't do in this classroom? How do you feel about that? Is there something you would like to do that you can't do?
f. How would you make your classroom different? Why? Could you change it? How would you go about it?
g. Are there times when you don't want to come to school? Why?
h. Is your classroom different from last year? How?
i. Do you feel you are learning something?

"We only live and are free beyond self gratification if we explore that incredibly wide range of human potential."

Michael Newton
President, American Council
for the Arts

A Very Special Bluebird

by Tammy Cavender

Grade 2

Beverly Woods School

A very special bluebird flew by the other day.
It played among the treetops but hurried on its way.

The sun was dim, the clouds were dark,
But there the little bluebird was hanging on the bark.

Finally, the stars came out.
I couldn't find the bluebird and I began to pout.

How happy was that bluebird who played the whole day through.
If people were like that, the world would be better for me and you.

Project ASCENT

1976-77

Instruments of Identification

Renzulli-Hartman Scale for Rating Behavioral Characteristics of Superior Students	Child Interviews	Piaget Developmental Test	Psychomotor Scale	Standardized Achievement (Instruments Used in Individual Schools)	Anecdotal Records	Parent Comments
1. Learning 2. Creativity 3. Motivation 4. Leadership	1. Self-Concept 2. Interest 3. Peer Relationships 4. Teacher/student Relationships	Assesses stage of development in: Conservation of Length Number Quantity Classification Numerousness Seriation	1. Body Awareness 2. Swimming 3. Gymnastics 4. Spacial Awareness 5. Dance	1. Reading 2. Math 3. Language 4. Science 5. Social Studies 6. Total Battery	Recorded by teachers of activities of GT students	Solicited by requesting information on child's special abilities and interests

Standardized achievement score, anecdotal records and parents' comments were used as supplementary information for identification and documentation of student's behavior.

CREW BRIEFINGS

To Mrs. Schene on Her Birthday

Mrs. Schene we love you.
Your eyebrows are a pretty color,
We like the way you smile.

Sometimes when you explain spelling,
you're real funny.
You smell nice like bubble bath or
maybe roses that have just been picked.
You look just like a movie star, a white
tulip, a lovely red apple.
We like your nice pink lipstick and
the way you look when you're real happy.
We like the stories you tell us when
you've been on a trip.
But we <u>don't</u> want you to leave us again,
ever.
There is <u>no</u> substitute for you.

Love,

Susan, Rico, John,
Tanya, Kelly, Kathy,
and Kim
Beverly Woods School
Grade 2

CHAPTER III

STAFF TRAINING

Project ASCENT In-Service Training Program

All teachers in the Project participated in at least thirty-six hours of formal training in addition to monthly staff meetings. Many teachers completed independent study programs by reading, attending conferences, and optional training sessions materials. As the year progressed, more emphasis was placed on independent programs for teachers designed around their needs and interest. They were kept informed of all early childhood and gifted and talented courses in their area. Seven staff members enrolled in University courses during the Project.

Goals of Project ASCENT Training Program

1. To install an in-service program leading to teacher and administrator growth in order to fulfill program goals and lead toward certification in gifted and talented education.

2. To promote a gifted and talented program of studies at The University of North Carolina at Charlotte.

Project In-Service Training

(Required 1976-77)

"Identification of Gifted and Talented Students"
Dr. Eugene C. Schaffer, The University of North Carolina at Charlotte
Two hour session - total staff

"Creativity"
Ms. Henri Fisher, State Department of Public Instruction
Two hour session - total staff

"Early Childhood Curriculum"
Ms. Jean Owen and Overton Demonstration School staff, Salisbury
Three day workshop - total staff

"Talent Development"
Mr. Henry Johnson, State Department of Public Instruction
Two hour session - Norwood and Central staff

"Personal Growth"
Dr. Eugene C. Schaffer, The University of North Carolina at Charlotte
Overnight retreat - Beverly Woods staff

"Learning Centers"
Ms. Carol Newman, Charlotte-Mecklenburg School
Two and one-half hour session - Beverly Woods staff

"Developing Self-Concept"
Shirley P. Ritchie, Program Director
Two hour session - Norwood staff

"Elementary Guidance"
Shirley P. Ritchie, Program Director
Two hour session - Central staff

"Multi-Talents"
Betty Stovall, Director of Gifted and Talented Education, Charlotte-Mecklenburg Schools
One hour session - Beverly Woods staff

"Gifted and Talented Education"
Dorothy Sisk, Director of Gifted and Talented Education, U. S. Office of Education
One hour session - Beverly Woods staff

"Leadership Skills"
National Academy for School Executives
Three-day session - two support teachers

"Exploratory Art"
Irene Jahns, parent, art educator
One hour session - Beverly Woods staff
Two hour session - Beverly Woods parents

"Gifted and Talented Education"
Dorothy Sisk, Director of Gifted and Talented Education, U. S. Office of Education
Four hour session - Program director, support teachers

"Linking Affective/Cognitive Domains"
Frank Williams
Three hour session - Program director, support teachers

"Identification/Programs for Gifted"
Joe Renzulli
Three hour session - Program director, support teachers
International CEC Conference, Atlanta, Georgia

"Governor's School for Gifted Students"
Paul Torrance
Two hour session - Program director, support teachers
International CEC Conference, Atlanta Georgia

"Identification of Gifted and Talented"
Cornelia Tongue, N. C. Director of Gifted and Talented Programs
One hour session - Program director, support teachers

"Teaching/Learning Gifted and Talented Seminar"
Dr. Eugene C. Schaffer, The University of North Carolina at Charlotte
Three semester hours graduate coursework - Program director, support teachers

(Additional Optional Training 1976-77)

"Growth and Guidance of the Gifted Child"
Bob Eberle, Consultant and Author (Sponsored by Project ASCENT)
Two hour session - The University of North Carolina at Charlotte seminar

"Beginnings: Talents and the Young Child"
Tom Rookey, Director Education Improvement Center Central, New Jersey (Sponsored by Project ASCENT)
Two hour session - The University of North Carolina at Charlotte seminar

"Mainstreaming the Gifted and Talented"
Robbie Floyd and Lois Staton, Project ASCENT Support Teachers
One hour session - ACEI State Convention

"Children's Literature in the Classroom"
Margaret Claiborne, Project ASCENT Support Teacher
Three hour session - Charlotte-Mecklenburg In-Service

Project In-Service Training - 1977-78

"Identification of Gifted"
Cornelia Tongue, Project Director, N. C. Department of Public Instruction
Three hour session - All staff

"Talent Development"
Betty Stovall, Director Talent Development, Charlotte-Mecklenburg Schools
Two hour session - All staff

"Individual Education Program"
Dr. Eugene C. Schaffer, The University of North Carolina at Charlotte
Five hour session - Central staff

"Piaget Theory"
Linda Sheffield, Early Childhood Director, District VI, N. C. State Department of Public Instruction
Six hour session - Central and Norwood staff

"Program Design"
Laura Mast, The University of North Carolina at Charlotte
Two hour session - All staff

"Mathematics and Science"
Pierce Howard, Teacher trainer, Charlotte-Mecklenburg Schools
Three hour session - Beverly Woods staff

"Creativity"
J. Paul Torrance, Professor, University of Georgia
One hour session - Beverly Woods staff

"Development and Administration of Piaget Test"
Dr. Thomas Clark, The University of North Carolina at Charlotte
Thirty hour session - Program director, support teachers

"Creative Movement"
Dr. Joan Tillotson, Health and Physical Education,
The University of North Carolina at Charlotte
Two hour session - Beverly Woods staff

(Additional Optional Training 1977-78)

"The Promise of the Child," Dr. Ashley Montagu, Anthropologist, The University of North Carolina at Charlotte, Lecture, April 3, 1978

"Creativity," Dr. J. Paul Torrance, The University of North Carolina at Charlotte, Lecture, April 24, 1978

Association for Childhood Education International Conference, Charlotte, North Carolina, March 27-31, 1978

State Conference on Exceptional Children, Charlotte, North Carolina, November 10-11, 1977

National Conference on Exceptional Children, Kansas City, Kansas, May 2-5, 1978

National Forum on Arts for the Gifted, Aspen, Colorado, June 6-9, 1978

The University of North Carolina at Charlotte Training Program

Teaching/Learning Gifted and Talented - HDL 625E
Dr. Eugene C. Schaffer, Shirley Ritchie, and Gary Harold - Lecturers
Three hour graduate course

Objectives:

1. To explore the philosophical and historical background of efforts to identify and provide special programs for students identified as gifted and talented.

2. To critically analyze the various curriculum models.

3. To become familiar with and to critically analyze instructional strategies.

4. To examine current trends in the identification of, programming for, and instruction of gifted and talented.

5. To examine personal growth and development for potential talents.

Concepts of Diagnostic Instruction: Gifted and Talented
HDL 626C
Dr. Eugene C. Schaffer - Instructor
Three hour graduate course

Rationale:

This course is designed as a second course in a two course sequence intended to examine in detail the areas of curriculum modeling, program development and instructional strategies as they relate to the education of youngsters identified as gifted and talented. This course focuses primarily upon current trends and practices in diagnostic/prescriptive teaching with emphasis on techniques, methods and materials effective in dealing with children identified as gifted and talented. The focus of the course is upon the sharpening of the teacher's skills in the utilization of theoretical constructs in the design and application of teaching methodologies for day to day classroom use.

Objectives:

1. To reexamine and redefine the individual student's concepts of teaching and learning, particularly as they relate to this area of exceptionality.

2. To assist teachers in the development of individual teaching styles most appropriate to maximum development of students identified as gifted and talented within the least restricted environment concept.

Methods and Activities Used in In-Service Training

lecture
brainstorming
flow charting
group decision making
critiquing books
sharing ideas
child observation
independent study
small group discussion
boundary breakers
building centers
slide/tape presentations
movies
classroom observation
values clarification
creating materials

Project ASCENT

In-Service Training 1977-78

Participants Record Form

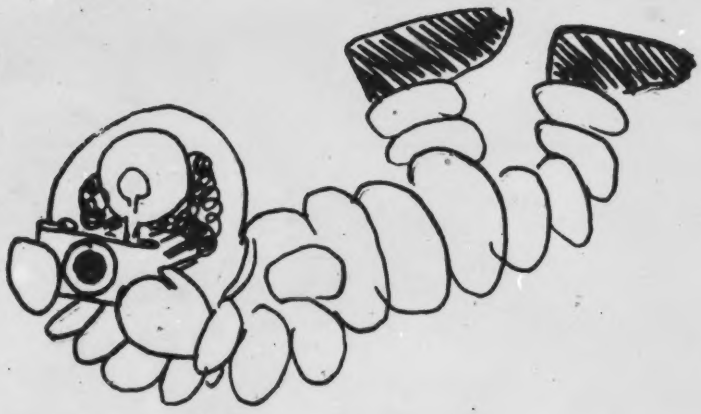
Name _____

N.C. Teacher's Certificate

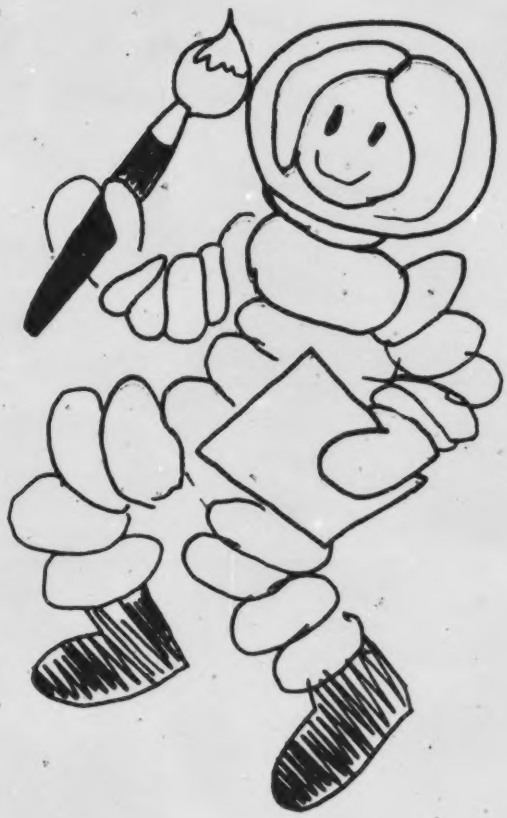
Approved for _____ renewal or certification credits in Gifted and Talented Education.

_____
Shirley Ritchie, ASCENT Program Director

Activity	Month	Hrs	Month	Hrs	Month	Hrs	Month	Hrs	Month	Hrs
Project ASCENT Staff Meetings and In-Service (One credit per 10 hours)										
Area In-Service (Lectures, Workshops, etc., in Early Childhood and/or Gifted and Talented Education) (One credit per 10 hours)										
Other										
Total Number of Hours										



IN-FLIGHT ACTIVITIES



Note to teachers:

This curriculum outline is a sincere attempt to offer help with practical suggestions that worked in Project ASCENT. These learning activities were developed and offered as new experiences for the gifted and talented students in the project. It is important to note the grade level at which the activities were offered since they were accelerated.

Sincerely,

Margaret Claiborne

Margaret Claiborne, Project
ASCENT Support Teacher

Robbie Floyd

Robbie Floyd, Project
ASCENT Support Teacher

Lois Staton

Lois Staton, Project
ASCENT Support Teacher

CHAPTER IV

THE CURRICULUM

The Basic Curriculum

The exploratory process for young children is essential in providing concrete experiences which form the foundation for the development of language and mathematical concepts. The child forms abstract thought only after having concrete experiences. The Project ASCENT classrooms are developing more ways to enrich children's exploratory experiences through more and varied materials which they may handle and observe, discuss with others who question what they see and do.

The development of language is encouraged through conversation with others, writing, painting, and construction of various kinds. The children are encouraged to express themselves in as many ways as possible.

*The exploratory process originates with the child and consists of a number of components: developing the senses for perceiving the environment; sensitivity to patterns and relationships in the environment; observing, ordering, and developing strategies for answering them; and critically interpreting experiences.

"The arts are basic to good mental health. We are not a happy nation, having denied the basic human emotions embodied in the arts."

Loren Hollander
Concert Pianist

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*"A Resource Paper for Curriculum Design," Division of Kindergarten-Early Childhood Education, N. C. State Department of Public Instruction.

Organizing for Teaching

Dean John B. Chase, Jr.
College of Human Development and Learning
The University of North Carolina at Charlotte

"The art of being taught is the art of discovery,
as the art of teaching is the art of
assisting discovery."

Mark Van Doren

The failures of American education are not failures of providing information of descriptive evidence. When teachers fail, it is almost always because they have been unable to help the young people with whom they work to translate effectively knowing into behaving. There is little doubt that students who fail, who misbehave, or who make poor choices know better. In this process the student has become a recipient, a passive receiver, who regards the teacher as an active dispenser of facts, and learning as magical tricks of absorption and recall. Too often, at least in practice, the teacher has assumed this role in which the teacher selects what is to be read and learned, restricts the learner, determines when learning is to occur, dictates the manner of learning, and becomes the standard of authority for success. There is no evidence to support the belief that learning is passive or that the mere shuffling of content with added ingredients will produce educated behavior demanded by a changing society.

There are many complex factors which preclude successful teaching. Psychological factors, "Mickey Mouse" administration, the physical environment of the school, poor materials and over-crowded classrooms are significant and often-stated excuses for poor teaching. When accepted as absolute, "cure-all" devices disguished as curriculum bulletins, courses of study or syllabi are nothing more than skeletal affairs which merely describe content as dogma and lead to sterility, complacency and the perpetuation of inert facts.

The development of teaching-learning plans is left to classroom teachers. Until teaching-learning experiences are designed, the curriculum remains as a conceptualized structure. The many problems of curriculum design can only be realistically studied and resolved as functional decisions are implemented and altered in relation to:

1. The diagnosis of needs.
2. The integration of learning experiences.
3. Provisions for student interest and individual differences.
4. Provisions for remedial experiences.
5. Provisions for continued growth.
6. Provisions for the creative use of knowledge.
7. Provisions for the discovery of unique elements.
8. Provisions for translating objectives into productive behavior.
9. Provisions for the continuity of learning.
10. Provisions for self-evaluation.

As the teacher makes decisions about and plans for the above factors, the creative function of curriculum design occurs: experimentation with motivation, with continuity of learning, with ways of relating learning experiences to life, with designing patterns suitable for new needs and values and with exploring ways for achieving multiple objectives. Only as these problems are faced and solved with respect to the real differences among children can the student be expected to develop intellectual excellence.

Teaching which lacks organization and unity cannot reveal the creative nature of the teaching-learning process. Nor does the mechanical construction of learning experiences insure success. To achieve the desired success in the creative experimentation suggested above, the teacher needs to think of designing learning experiences in terms of a series of stages, each stage planned and calculated to deal with a complex of decisions. The suggested sequence given below is a logical one in the sense that some of these stages must precede others, although in functional practice experimentation or problem-solving may begin at different points and may develop concurrently to other stages. However, it is wasted effort to design and assign learning experiences before determining purposes and before having a very clear idea of the main concepts, ideas or problems to be developed. Once plans are effected, the major ideas and purposes are often

redefined as certain deficiencies in continuity, interest or scope are discovered. Four stages may be identified as follows:

STAGE I: Conceptualization of Needs and Behavioral Goals

A. Identification of concepts, thematic ideas.

1. Ex: All biological processes and systems are dependent upon energy for their maintenance.

2. Ex: The evolution of American heritage is a unification of many peoples and a diversity of culture.

B. Introduction to Concept or Theme

1. Explanation and defense of concept.

2. Purposes defined as needs of children.

3. Purposes defined as behavioral goals.
   a. skills and methods
   b. understandings
   c. attitudes and values
   d. appreciations and interests

STAGE II: Diagnosis -- Activation

C. Introductory Experiences

1. To identify problems and issues.

2. To determine remedial difficulties, individual competencies, special interests and conceptual levels.

3. To stimulate interest, arouse curiosity and to initiate discussion and questioning.

4. To stimulate recall and to hypothesize.

5. To redefine, refine and clarify purposes.

STAGE III: Experience -- Experimentation

D. Problem I

1. Introductory questions -

2. Guides to Analysis, Diagnosis and Development

   a. Large group experiences
      (1) Discussions
      (2) Demonstrations
      (3) Lecture-discussions
      (4) Reading-listening assignments
      (5) Drama
      (6) Field Trips
      (7) Creative Movement
   b. Small group experiences
      (1) Committee work
      (2) Surveys
      (3) Group experiments
      (4) Role playing
      (5) Magic Circle
      (6) Games

3. Guides to Individual Growth
   a. Research
   b. Individual experimentation
   c. Drawings and construction
   d. Book reviews
   e. Collections
   f. Oral reports
   g. Freeplay
   h. Projects
   i. Group leadership

E. Problem II, III, etc. (free play)

STAGE IV: Differentiation -- Integration

F. Guides to Predictions, Conclusions and Integration

1. Charts, graphs and models

2. Planning, implementing new projects, ideas, problems, experiments, etc., in school and community

3. Writings, such as stories, plays, articles, specifications, poems

4. Drama, puppetry, role-playing

5. Mock trials, debates, sponsoring Assembly programs
6. Special exhibits, displays, concerts
7. Field trips
8. Interviews with resource persons
9. Film making
10. Art, pottery, weaving

G. Guides to Evaluation and Diagnosis

1. Standardized testing (Pre-Post)
2. Teacher-made test
3. Projects
4. Pupil-teacher planning and conferences
5. Evidence of reaction to novel situations, ideas or unknowns
6. Attitude charts and profiles
7. Behavior charts and profiles
8. Anecdotal records
9. Oral testing
10. Refining of purposes and identification of new problems
11. Parent-teacher conferences
12. Self-evaluation
13. Child interviews
14. Sociograms

Schooling and the Arts

Statement for National Forum on the
Arts and the Gifted
Aspen, Colorado, June 6-9, 1978
By Dr. H. John Runkel, Consultant

An appropriate starting point is a definition, Alvin C. Eurich provides us with these:

(1) I think of a school not as a building just by itself, but as a center designed to provide and coordinate learning resources and opportunities.

(2) No sharp line need separate school and community. A community may be a classroom, a school population, a neighborhood, a city, a state, a nation -- or with the use of satellites, the world.

(3) As for the arts, they generally include the visual arts, music, dance, theater, photography, film, poetry and prose, architecture, and environmental design.

(4) Any person with feeling, any person who is truly concerned with his conduct toward others; any person with ideals to achieve; any person who thinks about the basic ideas that make a difference in the lives of men; any person who creates something, whether in art, music, literature, or scholarship, that vitally affects the way people live; any person who is working in the interest of mankind -- any such person is in a vital way dealing with the humanities.

With this as a background, our challenges may be to redefine these definitions. It most certainly is necessary with respect to the application of arts in education and in contemporary society. I am referring here to a philosophy of life. To me, this is a specific group of beliefs that identifies oneself as humanistic and incorporates ones expectations, preferences and values. The direction this philosophy takes, positive or negative, can be a determinate factor in whether life is viewed as meaningless or in fact can be productive and satisfying. In this respect, it can add to gracefulness in the inevitable process of aging. Here, the schools through the arts can make a major contribution to reach each student to develop a positive philosophy of life. To this gaol Salvatore Maddi discussed courage, creativity and enhancement of life. To be courageous, one thing a person needs is

self-capability for living. He also needs to be well exercised in the cognitive capabilities that create meaning - namely, symbolization, imagination, and judgment. This is the area where schooling and the arts come together. This meeting is not always friendly and frequently we face the dilemma of compromise between economic stringencies versus humane aspirations. What we face as instructional developers is the task of matching or systematic efforts to achieve educational accountability with equally effective efforts to nurture the full human potential of individuals within our programs. Unless we learn better how to educate, unless we humanize education, we will not solve our problems of war, racism, sexism, crime, violence, drugs, alienation, family breakdown, and environmental destruction. It's likely a matter of your own personel survival as well. The arts are the humanizing factor. Unless this is confronted by the schools, there may be no survival. The love professor, Leonardo Buscalia states it eloquently, "you have your brush, your have your colors, you paint your heaven and in you go."

To limit this paper to comments on the "schooling and the arts" would fail to respond to another component of the conference, "the gifted." Much has now been written about identification, characteristics, creative aspects, programs, social and psychological factors, categories of disadvantaged, handicapped, adult, use of Piaget's theories of human development and their relationship to or about the gifted. There is much to be done. The great tradegy it seems to me is the unwillingness of the public in general and educators specifically to respond to the overall philosophical aspects of giftedness which encompass all of the items delineated above and of course much more. Arnold Toynbee put the issue in proper perspective with these words, "To give a fair chance to potential creativity is a matter of life and death for any society. This is all-important, because the outstanding creative ability of a fairly small percentage of the population is mankind's ultimate asset, and the only one which man alone has been endowed." This may be the main business of our schools as we attempt to respond to the question - education for what? This may be too existential in approach but then again perhaps we need a new approach to education for living.

It is unnecessary to state that our schools today still have arts programs as frills and the first to be cut when accountability comes into focus. But it is necessary to state that our schools and colleges have a responsibility for extending the aesthetic appreciation of young popele by making them aware of the marvelous diversity of artistic expressions

available to them. Shown on the poster for this conference is Dr. Stephen K. Bailey's quote, "the enrichment of the inner lives of people may be one of education's most compelling tasks in the years ahead. Otherwise, a nation of affluent citizens will live lives of ennui - or spiritual poverty." Yes, the arts are the first to go when school budgets get tight, but ultimately there is something more expensive - the under-utilized capacity of unfulfilled lives. Ideally, one of the products of this Aspen conference on the Arts and Gifted will be to help make certain that this does not happen in the schools and communities that we represent.

Appreciation of the Arts

Statement for National Forum of the
Arts and the Gifted
Aspen, Colorado, June 6-9, 1978
By Harold Taylor

Children - that is, all of us at an earlier, much earlier age - are born with an appreciation of everything, including the arts. Appreciation in the newborn in the earliest months and years is expressed in gurgles, grunts, red-faced cries, screams, coos, burps, and a certain acceptical expression in the eyes.

It is all delightful and natural when things are working right. Life in those early years is a succession of moments in which the appreciation of danger, pleasure and pain, good and evil, heat and cold and everything else, is a natural facet of living. The response to the environment is direct and open. It has to be. The child is defenseless in a world he has not yet learned to modify.

Then the conditions of society take effect, in some cases starvation and malnutrition, in others, cruelty and repression, in still others, the philistinism of an educational system which is geared to the demands of the test-makers and IQ experts, and designed to give the child a number by which he can be classified rather than an identity through which he can express himself.

We can therefore take comfort in the fact that in this country in the 1970's there is a strong and increasingly powerful movement among educators and citizens alike whose slogan is "all the arts for all the children," and that we have come to realize that the gift of appreciation is the ultimate gift

without which the motivation for learning the sciences as well as the arts is weak and uncertain.

This is the International Year of the Child, so declared by the United Nations and recognized by the governments of the world. It is recognized in this country by a National Commission headed by Mrs. Andrew Young, with citizens, educators and teachers in every part of the country joined together to find ways of celebrating the gifts of the young and the possibilities for improving the quality of life for all children.

Let us state the proposition among all the other rights of children, their right of access to the arts. Let us arrange an educational system in which the artistic gifts of all children are given free rein, and their talent for expression is given the widest opportunity for development.

We know how to recruit the talents of basketball players, football stars, tennis experts, baseball athletes, runners, jumpers, and even soccer players, all of it done through the recognition of the gifted in schools and colleges in their regular programs. What we now need is equal time for writers, actors, painters, composers, dancers and all the other potential artists who, if given the chance, could show us what they can do in a society brimming with talent waiting to be recognized.

Therefore, in developing a national policy for recognition and appreciation of the arts we can build upon the efforts already under way and,

(1) Ask the schools and colleges to make a list of all the children and students in their classes who are specially gifted in the arts with the names to be registered with the Office of the Gifted and Talented in Washington, D. C. Ask each school and college to prepare a plan of action to provide the students on their list with opportunities to practice their art.

(2) Establish a national program of scholarship for students in the arts similar to the National Merit Scholarships.

(3) Ask every school and college to prepare the outline of a curriculum which includes the study of the arts and the humanities.

(4) Extend the idea of poets and artists in the schools into a national program whose aim is to bring all the arts to all the children.

(5) Insist that the regular school and college budgets contain provisions for the arts and the humanities in equal status with the rest of the curriculum.

(6) Expand the conception of the Comprehensive Education and Training Act (CETA) for artists to include special teaching and performance programs in all the schools and colleges.

(7) Ask the schools and colleges to consider themselves to be cultural centers in which children, students, parents, teachers and community members can work together to develop their own programs of music, theatre, dance and the visual arts and crafts for the benefit of their communities.

(8) Make every year a Bicentennial year and celebrate the birth of the country by community art projects sponsored by the schools and colleges, to be presented at commencement time.

Resources for the Basic Curriculum

Books

Barth, R. Open education in the American school. New York: Agathon Press, Inc., 1972.

Collier, M. J. Kid's stuff. K and Nursery, Primary. Asheville, N.C.: Tarmac.

Croft, B. J., & Hess, R. D. An activities handbook for teachers of young children. Atlanta: Houghton Mifflin Co., 1975.

Furth, H. G. Piaget for teachers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Gambrel, L., & Wilson, R. Focusing on the strengths of children. Belmont, California: Fearon Publishers, 1973.

Hertzberg, Alvin, Stone, & Edward. Schools for are children. New York: Schoken Books.

Holt, J. How children learn. New York: Pitman Publishers Corp., 1964.

Kaplan, S. A young child experiences. Pacific Palisades, California: Goodyear Publishers Co., Inc., 1975.

Kohl, H. The open classroom. New York: The New York Review, 1969.

Nuffield. Mathematics project. New York: John Wiley and Sons.

Nyquist, E., & Hawes, G. (Ed.). Open education. New York: Bantam Books, 1972.

Rogers, V. Teaching in the British Primary School. New York: MacMillan, 1970.

Raths, L. E. Teaching for thinking. Columbus, Ohio: Charles E. Merrill Publishing Co., 1967.

Schivebel, M., & Ralph, J. (Eds.). Piaget in the classroom. New York: Basic Books, Inc., 1973.

Silberman, C. Crisis in the classroom. New York: Random House, 1970.

Van Allen, Roach, & Claryce. Language experience in reading. Chicago, Ill." Encyclopedia Britannica Press.

Voight, R. C. Invitation to learning. Washington, D.C.: Acropolis Books, Ltd., 1974.

The Affective Curriculum

Teachers' replies to the question, "What do you most want the children to learn," almost invariably pertain to the affective domain: self-respect, responsibility, honesty, creativity. It is impossible to ignore basic needs of self-esteem and loving acceptance and expect a child to learn his cognitive lessons or develop his talents. We must find out how children feel about themselves and their school, what is important to them, what they are like as people and what their values are. Yet almost all accepted curriculum guides deal only in the cognitive domain.

Surely human relations skills are known and can be taught - only the willingness to do so is needed. Teachers who have not participated in learning human relations skills often fear the unknown, become unsure of themselves and project this insecurity to their students. The young child above all needs acceptance, love and security from teachers who are able to provide these things.

Project ASCENT advocates an affective curriculum at least equal to the cognitive curriculum. One-half of all teacher training sessions is devoted to personal growth and affective activities. Many teachers accept these activities well but others are resistive and uncomfortable. Some express the feeling that these activities are "a waste of time." When these teachers are encouraged to incorporate an affective curriculum into the classroom, they seldom find time, indicating they feel the activities are a waste of children's time, also. Perhaps this attitude is an indication of need for further development of teacher training which leads to self-knowledge and clarifying of values.

Curriculum for Developing Awareness

by

Gary Harold
College of Human Development and Learning
The University of North Carolina at Charlotte

A child's learning should begin with the exploration of his immediate experience. We need to develop concrete learning experiences which will create an environment in which these children can first discover and explore their own

feelings, thoughts, ideas, and skills. We feel that these awarenesses can release their potential to change themselves and influence their environment.

The teaching-learning process can be described in terms of a series of stages which will encourage the children in self-direction, self-evaluation, and acceptance of responsibility for themselves and their school community.

For us, then, the unifying goal for the program is "Awareness of Self and Others." This goal of awareness will emphasize development of a realistic self-concept, academic skills, and communication.

Stage I. Conceptualization of Needs and Desired Goals for Gifted Children in an Early Childhood Program

A. Unifying Concept--Awareness of Self and Others

B. Goals Defined as Needs of Children
1. To have an opportunity for self-expression and development of their creativity.
2. To have realistic short and long term academic goals to strive for.
3. To have an internal set of standards for evaluating their own actions and limitations.
4. To be able to explore their feelings, thoughts, and abilitites first in relation to themselves and then to their surroundings.
5. To be allowed to make and learn from mistakes.
6. To be alone but not lonely.
7. To be trusted to be responsible for themselves.
8. To have basic physical needs met.
9. To be able to be active.
10. To understand, and to learn to cope with competition.
11. To provide experiences which will result in constructive and specific information.
12. To be a partner in determining their workloads and related activities.
13. To experience a feeling of security, affection, belonging, and acceptance.
14. To have honest and open communication.
15. To experience logical consequences of behavior.
16. To have a basic understanding of the number system and math symbols and terminology.
17. To have basic computational skills.
18. To have a basic sight vocuabulary and word-attack skills, which enable them to read and understand.

C. Purposes Defined As Behavioral Goals

1. Skills and Methods

___Gets his own materials
___Comes up with ideas
___Explores ideas verbally
___Structures (or schedules) his own activities
___Concentrates
___Listens well to others
___Verbalizes thoughts
___Defends his feelings, ideas, and thoughts
___Makes things
___Moves smoothly
___Counts accurately
___Uses measuring devices appropriately and with a degree of accuracy
___Estimates distance, time, volume, weight, and costs
___Checks and rechecks answers
___Uses basic number facts (i.e., multiplication facts)
___Groups things appropriately
___Tells the value of any digit in 3,678,451.029 and converts this number to scientific notation
___Communicates the essence of what he reads
___Uses new words in his writing and speaking vocabulary
___Uses a dictionary and other reference materials
___Breaks words up into syllables
___Puts syllables together (prefix, suffix, root word)
___Sounds out new words
___Uses punctuation (verbally and written)
___Reads maps, charts, and graphs accurately
___Asks for information
___Seeks help for personal problems, special competencies, and skills from others and the environment
___Works independently

2. Understandings

___Moves from a level of work that is too difficult or too easy to one which is more appropriate (finds a level on which he can work and progress)
___Questions and seeks clarification
___Reminds others of established limits (rules)
___Ask for materials not out
___Shows his feelings
___Admits mistakes
___Apologizes voluntarily
___Observes safety rules
___Uses skills in solving day-to-day problems
___Determines whether or not he wants to work or play alone or with others

3. Attitudes and Values
   ___Talks freely to parents and peers
   ___Tells others of his achievements and problems
   ___Walks with a relaxed, balanced posture
   ___Takes care of things
   ___Shares things
   ___Offers help
   ___Shares his special abilities
   ___Initiates and seeks conversation
   ___Expresses and receives affection
   ___Tolerates delay
   ___Cleans up after himself
   ___Is Punctual
   ___Consoles others
4. Appreciations and Interests
   ___Spends time exploring art, music, etc.
   ___Sees and expresses the beauty in ordinary things
   ___Plays games and sports
   ___Expresses preferences
   ___Expresses differences openly and freely
   ___Can laugh at himself and his mistakes
   ___Acts as well as reacts
   ___Accepts his physical limitations
   ___Handles with care others creative efforts

Stage II. Activation and Diagnosis

A. Introductory Experiences--Awareness of Self

The following series of experiences are designed to encourage students to ask questions about themselves, to identify problems of interest to them, and to provide observational data for the teacher to aid them in the determination of individual and group needs. They may be used independently or as a series.

Experience #1 Physical Characteristics. This experience deals with estimating, measuring and listing certain organic functions of the body.

A. Purpose:
   1. To get kids asking about physical self.
   2. To acquire basic data and some understanding of total self.
   3. To understand how physical characteristics can be changed by exercise.

B. Equipment:
Weighing scales, tape measure, steps, strings, mirror, pencils, stethoscope, tables, chairs, sign denoting stations, masking tape and stop watch.

C. Experiences: All experiences should be performed by two students working as a pair. *One student should record data while the other student is performing the task, then this process should be reversed, the student that was taking the data now becomes the person doing the task and the other student now records data. This process will apply at every station.

1. Station A. Measurement Exercise
Start this exercise in the area marked Measurement Exercise. Have students do the following:
   a. Estimate height in inches.
   b. Using the tape measure provided, take an actual measurement of height (partner may have to help).
   c. Record each measurement on work sheet (in inches).

2. Station B. Weighing Exercise
Start in area marked Weighing Exercise.
Have students do the following:
   a. Estimate weight.
   b. Using weighing scales take an exact recording of weight.
   c. Record estimation and actual weight on work sheet.

3. Station C. Comparing Normal and Accelerated Pulse Rate
Stand in the area of steps.
Procedure for taking pulse beat:
   a. Turn your left hand over so that your palm is facing upward.
   b. Now place the two fingers nearest your thumb on your right hand, at the tip of your thumb on the left hand.
   c. Move these fingers along the edge of your thumb until you reach a point approximately 1 inch down the left side of your wrist.
   d. You should now feel your pulse rate.

Have the students to do the following:
   a. Take your normal pulse beat.
   b. Using the steps, run up and down them for a period of 15 seconds. (Let partner keep the time). Take pulse rate as soon as you have completed this exercise.
   c. Record finding on work sheet.

4. Station D. Comparing Normal and Accelerated Heart Beat
   Start in area of steps.
   Have students do the following:
   a. Using the stethoscope take heart beat rate for a period of 15 seconds.
   b. Go immediately to the steps and walk up and down them for 15 seconds. When finished, take count of heart beat again.
   c. Record both normal and accelerated pulse beat rates on work sheet.
5. Station E. Waist Measurement Exercise
   Start in area marked Waist Measurement.
   Have students do the following:
   a. Using the string on the table, estimate waist size. Now make a circle out of this.
   b. Now measure the string to see how many inches it is.
   c. Record the string measurement and actual waist measurement on work sheet.

Experience #2 Sensory Awareness. This experience deals with sensations perceived through the senses.

Purposes:
1. To sharpen sensory perception
2. To discover sensory limitations
3. To expand or increase the power to make observations, discriminations, and differentiations
4. To observe the relatedness and interdependence of some sensory organs

Equipment:
1. Objects of various shapes and textures
2. A peek box
3. Tape recorder
4. Vanilla extract
5. Lemon extract
6. Vinegar
7. Cylinders from tissue
8. Food samples

Experiences:

Station I. Kinesthetic Experience
Have student to do the following:
1. Slide hand under curtain into each pocket and across the smooth surface.

2. Feel the material in the impression in the smooth surface.
3. Try to determine the shape of the cut-out impression in the smooth surface.
4. Record the name of the material and the shape on the answer sheet.

Station II. Optical Perception

Have student do the following:

1. Hold the box up to the light and peek through hole on end.
2. View the inside of the box for five seconds.
3. Do not record anything.

Station III. Sound Discrimination

Have student do the following:

1. Push button labeled "Play" on tape recorder.
2. Listen to three recorded sounds.
3. Record names of sounds on answer sheet.
4. Push button labeled "Rewind" on answer sheet.

Station IV. Nasal Discrimination

Have student do the following:

1. Sniff the smell from each bottle.
2. Return each cap securely after each sniff before opening another.
3. Record name of each smell on answer sheet.

Station V. Sound Differentiation

Have student do the following:

1. Shake each cylinder and listen to its sound.
2. Match pairs according to sound.
3. Record the three pairs on answer sheet.

Station VI. Visual Perception

Have student do the following:

1. Recall objects seen in the peek box.
2. May not go back to box.
3. Record names of three items from box on answer sheet.

Station VII. Interdependence of Senses

Have student do the following:

1. Put on blindfold.
2. Close nostrils securely.
3. Taste bit of food from each container.
4. Record name of each food on answer sheet.

Experience #3 Emotional Awareness. This experience is designed to develop individual emotional awareness evoked by means of external stimuli.

Purposes:

1. To aid a child in exploring feelings toward color, music, life, success, failure, the ways people communicate with him, etc.
2. To encourage expression of feelings.

Equipment and Materials:

Cassette tape recorders, tape cartridges, poster board, strips of paper with a variety of colors, various pictures of a classroom with color and movement evident, answer sheet with selected adjectives typed on it describing various emotions (happy, sad; strong, weak; etc.).

Station I.

1. Have student listen to a tape of someone giving him a harsh, violent command. Have him circle those adjectives on the answer sheet that best describes how he feels.
2. Have student listen to a tape of someone giving him a gentle, positive reinforcement. Have him circle adjectives on answer sheet.

Station II. Color

Have student pick out his favorite color from a variety of colored strips of paper. Have him circle adjectives on the answer sheet which best describes how that color makes him feel. Have him repeat the experience using his least favorite color.

Station III. Music

Have student listen on a tape to a piece of 16th century European music. Have him circle adjectives on the answer sheet which best describes how this music makes him feel. Have him repeat the experience while listening to a piece of 20th century American music.

Section IV. Pictures

Have a student look at a series of pictures depicting a drab, lifeless, stereotyped classroom. Have him circle adjectives which best describe how this makes him feel.

Repeat the experience using a series of pictures depicting a colorful, living exciting classroom.

Station V. Incomplete Sentences
Have student complete the following sentences.

I can _____.

I cannot _____.

For each, have him circle adjectives which best describe how he feels.

Experience #4 - Using Imagination. The world of imagination is a world of freedom and possibilities. There are no set rules, no right or wrong answers. What you imagine is up to you. When you "see" with your imagination, anything is possible.

Imagination can be useful if we use it to solve problems.

Imagination can be harmful if we use it as an escape or retreat from our present situation.

Purpose:
To encourage freedom of expression and thought.
To encourage creativity.

Activities:
Have children do the following:

1. Select one or two pictures. Paste them to a sheet of cardboard. Ask child to write what he thinks picture 1 is on his answer sheet. Ask him to write what he thinks picture 2 is on his answer sheet.
2. Get a tin can--ask child to suggest two uses for this can. Write your answer on the answer sheet.
3. Get a piece of string. Ask child to suggest two uses for the piece of string. Write your answer on the answer sheet.
4. Imagine three ways life would change if everyone in the world suddenly grew to be eight feet tall. Write your answer on your answer sheet.
5. Complete this statement: My dog is so dumb he _____

_____.

Write your answer on your answer sheet.

6. Read the sentences listed below: Select one (1) sentence. Draw a picture on the back of the answer sheet that would describe the sentence.

Sentences

a. She was all ears.
b. My brother sleeps like a dog.
c. He lost his head.
d. She eats like a bird.

Give your answer sheet to your teacher.

Station 4

Answer Sheet

Name _____

Picture One is _____

Picture Two is _____

Two uses for the can:
1. _____

2. _____

Two uses for the piece of string:
1. _____

2. _____

Three ways life would change if everyone in the world suddenly grew to be 8 feet tall:
1. _____

2. _____

3. _____

My dog is so dumb he _____

_____

DRAW YOUR PICTURE ILLUSTRATING ONE EXPRESSION ON THE BACK OF THIS ANSWER SHEET.

Experience #5 - Social/Community Awareness. A basic group experience in decision making.

Purpose:

To introduce kids to social problem solving and its possibilities.

To observe depth and quality of interraction, leadership, cooperation and interests.

Experience:

For kids are asked verbally to decide as a group and list the following:

Our 3 favorite songs and our 3 favorite TV programs.

Experience #6 - Feedback. Conduct a class discussion centered around the way children felt about doing these experiences. Ask them questions concerning their awareness. Make a list of the questions that were raised in their minds. These can be used later to develop further learning experience.

Stage III. Experience - Experimentation

Problem 1 - Physical Awareness

A. Introductory Questions. The following questions are ones which children might ask as a result of experiencing the Introductory Experiences on Physical Awareness. They can be used to develop learning activities.

___Why am I shorter or taller than others?
___Why are pulse rates different for different people? For rest and exercise?
___Why is it difficult to estimate waist size: height?
___When am I going to grow?
___What height, weight, pulse rate is normal?
___What's going on inside me?
___Where can you find your pulse rate (pressure point)?
___What affects pulse rate?
___What other physiological measures can we take?
___What can I do to control what's going on inside my body?
___Why can't I stop my heart?

___Why do I breathe faster?
___What causes perspiration?
___What is weight?
___How does a scale work?
___How does a person grow?
___How do you make measurement conversions?
___How can I move something bigger and heavier than me?
___Are boys stronger than girls?
___How do muscles work?

B. Learning Activities to be Developed

1. Have kids to measure parts of their body, such as height of body, size of waist, size of chest, circumference of head, size of feet, length of arms (out-stretched), ages, skin texture, etc.

   Record data of various activities and make charts in the form of block graph. Record difference in sex. Record differences in eye color, and finding the average of these activities. Skills related to measurement, computation, estimation can be developed in conjunction with this activity.

2. Books can be available for exploratory or independent reading about different body types, nutrition and physical development of the body. A list of new words could be compiled for vocabulary building. Spelling exercises, plus using the dictionary to understand the meaning of the new words. Sentences and short stories will be encouraged to be written.

3. Have kids draw pictures of each other. Draw picture of some of the systems of the body: such as the skeletal, circulatory, digestive and nervous systems. Draw pictures of nutritional food and color all drawings with crayon, and display them in the class. Some may voluntarily give oral or written reports on their drawing. This particular activity could be done as an individual or group project.

4. Have students take part in Learning Activities related to body functions, body systems, and body types, muscles, bones.

5. Have students use clay to make the different parts of the body (example--head, legs, hands, feet, etc.).

6. Have groups of students make models of the outer portions of the body.

7. Have students examine the inner functions of their body.

   a. Let students experience taking their heart and pulse beat rate.
   b. Let them trace food along the digestive tract.
   c. Have students analyze skin samples from inner mouth.
   d. Have students study the different body organs and their functions.

Problem 2 - Sensory Awareness

A. Introductory Questions. Below are a list of questions that students might ask about the senses as a result of the introductory experience.

___What is a taste bud?
___Why can't I taste with my nose stopped off?
___Why can't I remember what I saw?
___What is blindness and its causes?
___Why can't I identify shapes and materials with my hand, or sounds?
___Why was I afraid with the blindfold on?
___Does food color and texture influence me?
___Why can't I see color in the dark?
___Why was it increasingly difficult to identify colors?
___How would it feel to be blind? deaf?
___What is colorblindness?
___Why do we use some of our senses more than others?
___Why did foods taste alike but feel different?
___Why did having my nose stopped bother me? (hurt my ears and breathing)

B. Learning Activities to be Developed
   1. Have students read and study in one or all of the areas of sensory organs and report on the physical make-up of each.
   2. Have pupils make descriptive posters of the sense organs.

3. Have students write skits about someone who was deprived of one of the senses.
4. Make reports on why one sense is more important to one animal while another sense is more important to another; or why one sense is more important in a given situation.
5. Report on professions where one highly developed sense plays an important part; i.e., cook, piano tuner, or perfume sampler.
6. Report on location of sensory organs on various animals and why they are located there. Visual perception.
7. Have pupils find hidden objects in pictures.
8. Have pupils play visual memory. Make a design on a piece of paper using colored strips. Let pupils look at design for 10 seconds. Give them corresponding strips and ask them to make the design from memory.
9. Pupils may make a familiar word from jumbled letters.
10. Let half the class experience blindness for a specified period of the day with the other half of the class leading them. Then change on the second day. Later have them report on their observations and reactions.
11. Have pupils find shapes in free designs. String painting. folder paper painting, or finger or foot painting may be used.
12. Take pupils on an observation walk. Let them answer questions about what they passed. For example, how many windows did they observe; how many steps did they walk, etc.
13. Pupils may describe an object to a blindfolded partner and have them tell what it is.
14. Pupils may try walking a straight line blindfolded.
15. Have pupils read about the life of Helen Keller.

Sound

16. Have pupils fill pop bottles to various levels with water so that when they are tapped they sound the musical scale.
17. Have pupils listen to recorded sounds and have them relate these to everyday sights and experiences, i.e., a train or motorcycle.
18. Have pupils act out certain sounds.
19. Have students try to communicate without sound. Let them try to communicate through gesturing, use of lip reading, etc.

Smell

20. Place jars containing familiar smells in each corner of the room. Blindfold a student, put him in center of room, and instruct him to go to a specified smell.
21. Have pupils report on why animals have a keener sense of smell than humans.

Touch

22. Have pupils try to identify a classmate by touching the structure of his face.
23. Have pupils feel an object in a bag (without seeing it) and try to identify it.
24. Have a group of children try to identify an unfamiliar object in a bag by passing it from one person to another.
25. Have students touch an object with different parts of the body such as the sole of the feet or the face, to determine differences in sensitivity to touch.
26. Have pupils feel an object with gloves on and then with bare hands. Have them report on the difference in sensation.
27. Have students estimate a distance by touch alone. Have them measure it accurately later. Example, place the index fingers together on a plane and slide them out to a width of six inches.

Taste

28. Have students taste various foods to determine if they are sweet, sour, bitter, or salty.
29. Have students find out if all animals taste with their tongues. Example, does a fish really taste through his skin?
30. Have students investigate the sensitivity of various parts of the tongue to different tastes.
31. Have students taste a familiar food without the aid of sight and smell and report on results.

Problem #3 - Emotional Awareness

A. Introductory Questions. The following questions are questions which children might ask concerning emotional awareness that might be stimulated by the introductory experience. They can serve as guides to develop further learning experiences.

___Why do I like one color over another?
___Why does music affect me?
___Why was it hard to describe my feeling?
___Why did I feel put down?
___How do pictures make you feel?
___Why were color pictures more appealing?
___What makes me feel bad? good?
___Why did I close my eyes listening to music?
___Do emotions and feelings have physical effects?
___Why did I feel bad about what "I can't"? Good about what "I can"?

B. Learning Activities to be Developed

1. Have students keep a daily or weekly journal to explore feelings. Ask questions such as what did you do today? What happens at home? What made you feel good today, bad, afraid, disgusted, happy, sad, put-down? Did someone pat you on the back today? Any questions which help a student recognize and become less afraid of feelings are appropriate.
2. From number 1, any number of discussions can be conducted, using common feelings as a basis for group problem-solving. Care should be taken to insure confidentiality.
3. Have students listen to various kinds of music and ask them to move around while they are listening to music. Ask questions like: How did you feel? How did these feelings affect the way you moved? How did the music affect those emotions? How did you feel about watching other kids do this? Were you self-conscious? (This activity will allow for the teacher to observe ease of movement, coordination, tenseness, etc.). Have students discuss these questions. Play music a second time and have kids "draw" their feelings. This will help to relate physical, verbal, and visual expressions of emotions to one another.
4. Have students role-play feelings or use puppets to express feeling. For example students can dramatize school or home situations. The students should be encouraged to come up with their own situations to dramatize. These situations may deal with anything from the way they perceive a certain person's role, such as father, to a conflicting situation, such as a fight with a brother. Ultimately, such role-playing might lead to the student being able to analyze the situation to the extent that he learns better coping skills

and ways of changing bad situations. There are numerous ways in which this activity might develop: use of videotape, used for assessing social interaction, used for skill development through writing, etc.

5. Have student listen to a tape of various types of remarks that are directed at him, such things as commands, harsh orders, soothing comments, etc., which evoke a variety of emotions. Ask him to tell you how he feels about each one. This encourages him to express his feeling and helps him build an "awareness" vocabulary. This activity can be used as an individual or small group activity. This activity can be used as a springboard to help the student become more aware of what is producing the emotion and his own ability to control that.
6. Go around the group and describe a situation that you have encountered. Be sure to laden the situation with the expression of a variety of emotions. Have each student in turn try to describe or identify what you were feeling. This facilitates the identification of emotions and helps to develop listening skills.
7. Develop taped exercises designed to help the students learn to listen for feeling. Simple statements can be recorded expressing problems with which the student can identify. For example, a child saying to his mother, "I don't want to do this stupid homework." This statement could be followed by a typical parental response such as, "But you know you have to anyway." Ask the student how this response made him feel and ask him if he could think of a better response. This type of exercise can be used not only to aid student in listening for feeling but in developing levels of listening.
8. Have students respond, either verbally or in writing to a series of incomplete sentences. Examples: "If you really knew me . . ." or "If I told you what I'm really feeling . . ." or "What I really want from you . . ." This will encourage student to express spontaneous feeling and can be used a number of times as an on-going activity.

9. Have students work on posters along the lines of "Me at School," "Me at Home," "Me with Friends," "Me and My Feelings," etc.

10. Use responses to incomplete sentences to construct a poem. For example, have kids be an animal and ask them to act it out. Then get them to respond to "I want to be an animal because . . ." Use the responses to create collage poetry. Other examples to use are "Be a seed or bulb and grow." "Be a motorcycle." "Be an object."
11. Have kids role play an adult who is significant to their lives. This can be used to analyze conflict, pain, pleasure, love, hate, etc.
12. Give kids a piece of clay and ask them to do certain things with it. For example, have them close their eyes and examine the clay. Then with eyes still closed, have them do a self-sculpture that "feels" like them.
13. Have students participate in the "trust fall." Discuss what trust means and the individual nature of trust.
14. Have students act out situations, such as "I am a bad boy because I . . ." or "I am a good boy because I . . ."
15. Write emotional words on cards, such as up-tight, frustrated, enemy, etc. Have kids choose cards and either act out or write about a situation that describes, uses, or depicts the word.
16. Design series of experiences to help students analyze categories of statements such as you-statements, they-statements, we-statements, but-statements, etc. All of these lead to teaching students how to make "I-statements" and encourage the development of accepting responsibility for one's own behavior and feelings. It helps develop a language of awareness.
17. Have students photograph various emotions.
18. Show film that will evoke certain emotions.
19. Read stories and books and analyze for emotions. Develop the notion that writers use certain techniques to create emotionality of a certain type.
20. Have kids write ghost stories, trying to be aware of how to create emotional situations.
21. Develop a multi-media show to evoke a variety of emtoion.
22. Take kids on a blind walk. Have kids analyze experience relative to trust and dependency.

Problem #4 - Awareness of Imagination and Fantasy

A. Introductory Questions. The following are questions which children might ask concerning imagination that might be stimulated by the introductory experiences. They can serve as guides to develop further learning experiences.

___Why couldn't I think of anything?
___Why was I threatened?
___What were the pictures of?
___What does imagination mean?
___Why do I dream?
___Do I dream in color?
___Is fantasy bad? good?
___Drugs?
___What is reality?
___What is a day-dream?
___Why do I dream about some things that come true?
___About specific people?
___What are hang-ups? Superstitions?
___Ghosts? Apparitions?
___What would happen if I were dreaming that I was
___falling and I went splat?
___Why do people make things up?
___Is a lie imagination?
___Can fantasy get you into trouble?
___How does imagination help creativity? What is
___creativity?
___Why do we expect the worst to happen?
___Why do I sometimes dream about a different kind of
___life that won't come true?
___Why do I fear darkness?
___Relationship between emotions and fantasy?
___Relationship between enviornment and fantasy?
___ESP?
___Monsters, miracles, death, "Star Trek," Cosmos,
___religion, science fiction, comics, premonition?
___Do you retreat into a fantasy world?
___Why do I have imaginary friends? animals?
___Why do I talk to myself?
___"Ideal me"?
___Hero-worship?
___Relationship between senses and fantasy?
___Sexual fantasies and myths?
___Mythology and Literature?
___

B. Learning Activities to be Developed

1. Activities suggested for developing an awareness of the Outside World (Physical World)
   a. Have each child touch his desk, a book, a pencil. (They are real objects.)
   b. Have children look at the objects in the classroom . . . ceiling, floor, windows, lights, etc.
   c. Have children close their eyes and listen to sounds they can hear about them . . . (rattling of paper, cough, shuffling of feet, scraping of a desk on the floor, song of a bird, traffic noises, siren, etc.
   d. Ask each child to taste prepared samples of a candy bar, a cookie, a piece of pickle, a peanut, etc.
   e. Have each child smell specific samples of: perfume, vanilla, lemon, etc.
   f. Have each child record his reactions, feelings, etc., to above activities.

The preceding activities were suggested to help each child become aware of his Outside World. These activities form the Cornerstone on which all the other activities related to the Inner World (World of Imagination) will be based. In other words, we are trying to move from a background of familiar experiences to a new experience, or relate the familiar with the unfamiliar.

2. Activities suggested for developing an awareness of the child's Inside World (His Imagination).
   a. Have each child collect pictures of people, animals, and birds.
   b. Ask the children to imagine what the people in the pictures are doing.
   c. Ask the children to tell how the people in the picture feel.
   d. Ask the children to suggest a title for the picture.
   e. Ask the children to imagine the animals can talk. What do you think the animal in your picture is saying?
   f. Ask the children to imagine the birds can talk. What are the birds saying?
   g. Have the children to collect cartoons, interpret cartoons.
   i. Encourage children to draw their own cartoons.

j. Suppose all of the people in the world were only 2-1/2 feet tall. List three things that would have to be different.
k. Use your imagination to make up a story.
l. Dramatize your story.
m. Listen to records. Ask children to tell what they thought about while listening to the record. What did they see? What did they feel?
n. Tell 2 uses for a piece of string.
o. Tell 2 uses for a can.

2. Activities designed to develop the realization that everyone has hang-ups.
   a. Encourage each child to share his day-dreams.
   b. The teacher should share his/her day-dreams with the children.
   c. Discuss well-known superstitions.
   d. Ask children to interview their parents and relatives. List their superstitions. Report their superstitions to class.
   e. What superstitions do you have?
   f. Select stories that deal with superstition. Have the children tell the class how the hero or heroine of the story dealt with superstition.
   g. Hold a Community Meeting to discuss "hang-ups."
   h. Define "hang-ups."
   i. Who has them?
   j. Do you have any "hang-ups"? What are they? Make a list on the board as they are identified by pupils. (Pimples, freckles, being too fat or too skinny, I can't read, I can't do math, I can't play sports; I don't have any friends, I'm afraid of the dark, etc.)
   k. Utilize stories related to physical, emotional, adjustment, or achievement "hang-ups."
   l. Have children identify the "hang-up" of the character in the story. Have children tell how the character in the story handled his "hang-ups."

Resources for Affective Curriculum

Books

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Lickons, T. How to encourage moral development. Learning: The Magazine for Creative Teaching, March 1977.

Materials

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Scott Education Division, Holyoke, Mass. 01040. "Our Feelings."

DUSO Kits. American Guidance Services, Inc. Publisher's Building, Circle Pines, Minnesota 55014. "Developing Understanding of Self and Others," Level 1 and 2.

HUMAN DEVELOPMENT PROGRAM: Human Development Training Institute, Inc., 7574 University Avenue, La Mesa, California 92041. "Magic Circle." A Curriculum on Conflict Management Circle Book.

The Creative Curriculum

On major goal of Project ASCENT is to promote creativity: the conception by an individual of an event or relationship which, in the experience of that individual, did not previously exist.

This means that the creation of a unique product need not be the criterion for judging a child's learning or work as creative. It means that every child recreates the world anew, and in the "anewness" lies his creative potential. We have attempted to offer situations in which the "anewness" can happen.

By expressing genuine appreciation of what a child produces as an expression of his/her ideas without imposing adult standards and interpretation, the teacher releases and guides creativity. Praise and recognition are essential as are sharing appreciation of everyday things--clouds and trees, smells and sounds that go unnoticed, textures of common objects. Sensory experiences lead to ideas and feelings which need to be shared and expressed. The child needs time to think in a relaxed atmosphere with flexible scheduling.

If we do not pounce on every product, if we allow children to proceed in their explorations without being too goal-driven at this early age, we may, in the long run, allow them to grow up engineers and salesmen and artists and politicians who can see more than one viewpoint, think of more than one rigid way to solve a problem, who are in short, equal to dealing with our complex universe in new and creative ways.

Creativity in Play: A Typical Day at the Child Development Center

by

Lisa Chandler
Teacher of Gifted and Talented
Stanly County Schools

The children were involved in various activities at the Child Development Center. Once a week, they went to see a movie and to the Public Library for activities with the Children's Librarian. A ballet teacher came once a week to give them ballet lessons. The rest of the week was filled with music, art, stories, talent shows, modern dance, free play, Charades, Monopoly, card games, and outside play. I had no "set" schedule for my class. I observed the children's behavior and planned accordingly. If they were participating in free play activities, I would never interrupt for one of my organized games. These children seemed to enjoy free play most of all. They almost hungered for it. It was also an excellent way for me to observe them at play and watch how they interacted and imitated the grown-up world. They were always thrilled when I'd say, "You can play anything you want to play now." By my observations I am certain they were thinking creatively in their plays. Schools too often neglect play as a tool for creative development. In a young child's play, it is so easy to observe the creativity so basic and natural to all children.

I will relate to you a "typical" creative play day. I observed such situations as the children setting up a bank and then being robbed. If the child wanted to play, he/she first applied for a job at the bank. The bank president, of course, was usually the oldest or most aggressive child. The children creatively used the Monopoloy game money and Monopoly game boards to build the bank walls.

The children also enjoyed playing doctor. They set up hospitals in empty cubbyholes. A brilliant doctor diagnosed the trouble, sometimes kidneys, other times tick fever or maybe even the "chickenpops." Medical instruments, resembling tinker toys, probed the patient. One girl had her brains cut out, then awoke immediately, and was wheeled off in a makeshift wheelchair. A brave mother encouraged her dying child, "You will NOT die. I will stay with you tonight." One day

the girls stayed busy delivering babies. It was a great hour for sex education. The girls laid down on hard wooden chairs to have their babies. Lynn was going to have her baby out of her stomach, "This is the way you have babies," she said. Katrina said, "NO" and whispered to her the dark secret of where babies come from. Lynn then pranced off nonchalantly, either disappointed or totally dismayed. She did not play with them anymore. Katrina and Andria both had fairly vivid portrayals of childbirth, moaning and writhing as their babies entered the world. Childbirth was never so easy. One of the girls delivered five babies--all at one time!

Playing mother and daddy was probably the all time favorite of the children. The oldest child naturally appointed himself or herself as the mother or father and preceded to take charge in choosing the family. The younger children never wanted to be the babies, they always wanted to play an older person, maybe twelve, and if they were lucky, they got to be sixteen and have their driver's license. At times though, they reverted briefly to infantile behavior and became babies, lying and crying, "Mama," at the top of their lungs. It is interesting to note that the children also played "going to the orphanage to adopt a baby."

Russ and Blake enjoyed most playing with the race cars. They became race car drivers and carried off ravishing beauties--Farrah Fawcett, she was their idol. (Sabrina was always their second choice.) They spent a lot of time arguing over who would "get" Farrah for the day. The day we had a new black girl, who just happened to be named Sabrina, they inquired of her is she was Sabrina of Charlie's Angels. She replied, "I'm the black Sabrina." There was also the week that Russ and Blake got out Charlie's Angels' pictures, glued them on paper, and taped them on the wall. They rarely passed the pictures without kissing one of them. The girls were a little jealous and sick of it all. They kept convincing themselves that Farrah was not really so pretty. One girl spread (or created) the rumor that Farrah has a hair disease and that her hair is falling out. Russ, who always liked to have a reply to any comment, calmly replied with a very serious face, "I know."

I also observed the children build a robot (Russ) with brains. Another group suddenly became American and German bulls fighting each other with cardboard sheets in front of them for protection.

My favorite observation was Lynn's creative solution to the problem: How to convince an older girl to give her one mouth-watering Certs. After being repeatedly turned down, Lynn, knowing that the girl had a crush on her older brother, offered him in marriage, to her, on the condition that she be given a Certs. It worked!

It is fun and so informative just to observe young children at play and hear the comments they make. It is always amazing, too, to see the different roles and situations they invent. I especially like how the children take standard game boards, cards, etc., and use them to serve their own purposes in creative play.

> Play is not only important as a means of creative expression but also is important in helping the child learn social roles and co-operation. In play, the child assumes a role, maybe he will become a father and thus reach a better understanding of being a father. Role-playing leads to understanding and problem-solving. The child often recalls situations through his play and uses it to release emotions.[1]

All children, not just kindergarteners, need more free time to play, for in playing, they are learning.

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[1]Margaret A. Stant, The Young Child (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), p. 16.

A Creative Science Program for Young Children

by

Charlotte Morris
Kindergarten Teacher
Central Elementary School
Albemarle, North Carolina

Often the typical approach to a science program for young children centers around an area in the room filled with plants, rocks, magnets, and maybe a few gerbils. Occasional discussions about the objects may be followed by reading from a supplementary textbook to conclude the science lesson.

A good concrete and creative science program should include all the above materials plus an emphasis on the scientific process of formulating hypotheses, recording observations and making generalizations from previous learning and the present data.

Even at the early age of five, children can learn the habit of guessing and testing predictable outcomes. Adults stifle children by continually telling them how and what to do instead of providing them with guided opportunities for spontaneous use of discovery and self-initiated learning. A creative science program should be incorporated in every area of the day's curriculum activities and continue as the child carries his experiences home to share with his family and friends. Simple experiments, charts and graphs are only a few possible approaches in a science program. Creative dramatization, plus any art media, creative writing and storytelling are a sample of some other approaches that can be incorporated in the scientific process of thinking and creating from one's own energy.

Four Basic Steps for Self-Initiated Learning

Identifying Problems

Children often express their problems verbally. A child may ask, "How can I make my three long blocks stand up like an Indian tepee" or "How can I make purple paint"?

After the child identifies the problem the teacher must observe the child's behavior to gain insight into the learning

situation. A child that is involved in building a pyramid, but encounters only a tumbled heap of blocks with each attempt is faced with the problem of discovering balance. How often have you seen a child trying to fit a puzzle piece into the correct frame? These are all examples of learning through problem solving.

Formulating Hypotheses

The early childhood classroom is the ideal setting for helping children develop the self-confidence and initiative to formulate hypotheses. Often these hypotheses are also verberalized. A child on a nature walk around the school yard may verbalize its hypothesis by saying, "If you put plants in water they will grow roots just like they do in dirt." You may even hear the hypothesis that "All colors mixed together makes a mud color" as the finger-painting activity is in progress.

As before, some hypotheses are non-verbal and the child's behavior helps the teacher understand his level of thought. A teacher may need to raise a question to help the child formulate a conclusion. For example, a teacher may ask a child building a tall tower with blocks, "What is going to happen if you put that fat heavy block there?"

The child may test his hypothesis on his own motivation or the teacher may have to lend a little initiative to the child.

Recording

Children have a natural tendency to measure things. At milk break they measure by picking up each other's carton to see which one is the nearest to being empty. A child matches his design to a piece of paper to see if it will be big enough to use. They place one foot in front of another to measure the length of their block structure.

Teachers can also help them learn to use graphs and charts to measure growth, likenesses and differences. At the easel a child may record his observation of the length of his shadow after lunch.

Making Generalizations

A child can draw conclusions through simple experiments. However, it is necessary that the teacher is conscious that the children do not over generalize beyond their amount of

data. Each situation and child will dictate the degree that the teacher carries out this precaution.

For example - children know that all plants need water to live, but often plants die even when they have received adequate water. The child must not over generalize that plants need only water to grow.

The following activities are only a small sampling of some creative experiences for young children. It is expected that the teacher will be innovative and add her own originality to each activity.

Shadows - Inside and Out

Exploring Space, Time and Movement

Following the Sun

This activity is a concrete approach to helping children follow the position of the sun during the school day.

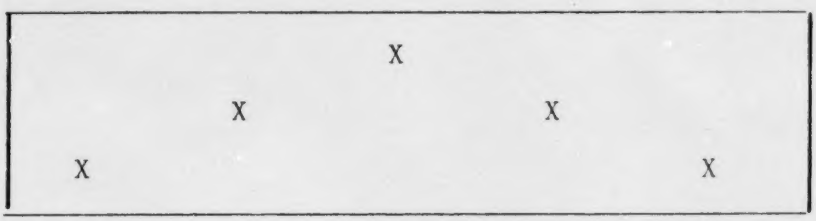
Begin by helping the child understand where the sun rises and where the sun sets. Locate the sun at the beginning of the school day and use a marker to establish its position. Revisit the same site and find the position of the sun at the end of the school day.

Example: At the beginning of the school day the sun was over the fire department. Now the sun is behind the Junior High School building.

* *

If a large window is available the children can record the position of the sun as it travels across the sky by using masking tape.

Example:



A marker can also be fixed on the window and the children can observe and record the positions of the shadow that will be cast on the wall or floor.

* *

Assign parents the task of helping their child observe the sunrise or the sunset and discuss the changes in colors that take place. Provide paint or colored chalk for the children to use in illustrating this event.

* *

Use the Magic Circle (Human Development Program) for the children to express their feelings about sunny days and rainy days. Record their responses on each occasion and read them back to the group.

Shadows-Indoor Activities

Set up a screen and projector light so the children can design their own shadow figures and shapes on the screen. See which child can make the biggest, smallest, longest or the shortest shadow with his body. Try to hide your shadow or catch someone else's shadow with a part of your shadow.

Let several children design monster shapes or animal shapes by connecting their shadows.

* *

Present a shadow play using cut-out figures for the characters.

* *

Compare the shadows that are cast from different objects such as a hoop, garbage can lid, chair, etc.

Make each child's silhouette as a gift for the parents.

1. Attach a piece of dark paper to the wall.
2. Seat the child about two feet from the wall so the shadow from the projector light will fall on the center of the paper.
3. Trace, cut and paste the silhouette on white paper.

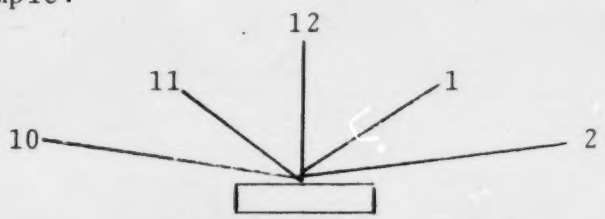
Shadows-Outdoor Activities

1. Describe your own shadow. What does it tell you about yourself?

   Example: Draw a self-portrait of your shadow while observing your shadow. Can you distinguish your hair color or the color of your eyes? Can you tell if you are happy or sad?

2. Make a shadow with four arms, or six legs by lining up the correct number of boys and girls on the playground area. Write stories or poems about your new creatures and describe their adventures.
3. Use large sheets of paper to draw around your shadow. Compare its size to the actual size of the person who cast it. Does the time of day change the size of shadow?
4. Play shadow games such as trying to stand on one another's shadow arm, shaking hands with your shadows, jumping on your own shadow or playing shadow tag.
5. Design a shadow clock. Use a person or solid object and draw around the shadow of that person from a fixed location during the school day. Record the time that each shadow is drawn.

   Example:



Resource List for Shadow Unit

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Freeman, M., & Freeman, I. Fun and experiments with light. New York: Random House, 1963.

Gardner, R. Shadow science. New York: Doubleday and Co., 1976.

Regniers, B. The shadow book. New York: Harcourt, Brace

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Gardening for Fun and Learning

There is a natural desire to explore and experiment with living things in most young children. A child finds great joy in nurturing his own puppy or his own plant. The following set of activities are designed to help the young child develop an appreciation and understanding of living things. The young child will learn a lot about plants as he observes the leaves unfolding, or an eggshell growing grass, a hanging sponge that sprouts seedlings, and vegetables that turn into green bushes.

* *

The first step is to design a chart with the child to record important dates.

1. The first column is for the names of the seeds.
2. The second column is for the planting dates.
3. The third column is for the dates that the first sigrs of growth appear.
4. Leave a fourth column for notes as the children observe changes in the size and shape of the plants, what the leaves look like and whether the plants tend to turn toward the sun.

Example:

SEED	DATE PLANTED	SPOUT APPEARED	NOTES: OBSERVATIONS

Gardening Activities

The Friendly Egghead

A most attractive way to grow a cheerful garden is to sow seeds in a smiling egghead. Hardcook an egg, very carefully cut off the top, then use a felt-tip pen to draw a face

or other design on the shell. Hollow out the edible portion of the egg and fill the eggshell with potting soil. Plant the grass seed and add water to keep the soil moist. In a few days the little egg head will have a bushy growth of hairlike grass. This is a good activity to do at Easter with left over eggs.

The Magical Sponge

This idea seems to be almost unbelievable to the young child, however sponges can grow plants. Start with a fluffy sponge--the kind that you buy for car washing works beautifully. Sow the seeds in the open pores of the sponge. Mustard and watercress (which are both edible) and birdseed germinate very quickly and are very good for this project.

After the seeds are in place, set the sponge in a shallow dish of water and let it drink its fill. Remove the sponge from the dish and tie to a curtain rod in a sunny window, using a hanger of fishline for support. Water the sponge daily by holding a dish of water underneath the sponge until it is moist, but not soggy and dripping.

Give each child a chance to make predictions and illustrate their observations through art or graphs. Take time to visit the library to help the children select books on plants and their needs.

The magical sponge would also be a good opportunity for some creative dramatics as each child is given a chance to become a little seed and describe or act out the experience of falling on a sponge and getting wet and changing into a tall green plant. The "magic net" may be necessary if some children are too inhibited at first to join in on the role-playing.

* *

The Not-So Ordinary Vegetable

Ordinary vegetables that are eaten every day at the table can be turned into a hanging forest of sprouting carrots, turnips, parsnips, rutabagas or potatoes. Have the children select a large firm vegetable from the above list. Cut off the top portion of each one and hollow out a center cavity using a melon ball cutter. Next make two holes at opposite sides of the top rim using a nail or darning needle. Run string through the holes to form

hangers and place the vegetables hanging from a wooden rod inside an acquarium. Fill each vegetable cavity with water. The leaf growth will start from the bottoms of the vegetables. Change the water in the cavities every two or three days. Be sure and give the vegetables as much sunlight as possible.

Example:

Another way to turn vegetables into green plants is to select an onion or potato. Push toothpicks at intervals into the center outside area around the onion or potato. Fill a jar with water and set the vegetable in the jar with the bottom half in the water and the top half out of the water. (The toothpicks should rest on top of the jar for this purpose.)

The child will observe that the roots will develop first and eventually the top will sprout.

Example

* *

An even easier way to grow vegetable tops is to take a two inch section from the top of a carrot, beet, parsnip, or potato. Set the section with the top side up in a saucer. Add enough water to cover the bottom half of the section. Be sure and keep the water at this level. In about eight days the top will sprout. Place the saucer in full sunlight when the top starts to grow.

This project offers a chance for children to become aware of likenesses and differences in leaf structure and plant identification. However the project does not give a child the opportunity to study root systems and their stages of growth.

Example:

Potato Farming in the Classroom

What could be more exciting than growing your own potatoes for cooking in the classroom. Some children have little or no concept of where food originates. Often the grocery store is where milk comes from and a tin can is where all vegetables are grown!

Classroom potato growing isn't big time gardening but it surely can be fun. To get started, pack soil into an opaque plastic trash bag until it's almost full. Select a sprouting potato and cut it into several pieces with two or three "eyes" on each section. Plant three cuttings in each bag about five inches deep. When the leaf growth is about four or five inches long, pick the biggest plant to save and cut the others off to insure adequate growth. Leave the sack open at the top. Place the sack in a warm sunny place and keep the soil moist but not soggy. After five or six weeks, gently reach into the soil and see if you can feel the new potatoes that should be forming right above the roots of the plant.

Begin a new vocabulary list as the children observe the growth of the plant and the new potatoes. Include such terms as "eyes," "cuttings," "sprout," and "hill."

Resources for Gardening Unit

Lindberg, L., & Swedlow, R. Early childhood education. Boston: Allyn and Bacon, Inc., 1976.

"Gardening for Fun," Better Homes and Gardens. January 1978, pp. 63-68.

The Use of Clay in Developing Creativity

The memory of making mud pies probably lies somewhere in every adult's mind. Almost every child enjoys squeezing, pulling, pinching and shaping clay into a variety of ingenious devices. A child can find great satisfaction in forming the pliable mud into anything that is desired.

The adventurous child can experiment in three dimensional sculpture that can actually be held and used by the child.

The weight and force of the clay gives the child a feeling of strength as he manipulates the unusual texture of the clay into a new creation that is truly his own.

The discovery of rhythm is also found as he pounds and pats the clay into flattened discs or oblong cylinders. Working with clay also serves as an outlet for aggressive feelings. The child who has limitations or frustrations can release these feelings and find a sense of satisfaction as he learns to control the shape and form of his product.

Another asset of clay is the great amount of social interaction that can take place as the children play and pretend. It is here that the opportunities for creative and imaginative dramatics are limitless.

Let's Create a Crayon Quilt!

Designing and completing a crayon quilt will become a contagious project in your classroom. The quilt is an exciting way to show any child's creativity for years and years to come.

All that is needed to produce the work of art is a pack of Crayola Fabric crayons, drawing paper, 13 inch squares of white synthetic material, and an iron for transferring the designs onto the material.

1. Give each child a square of drawing paper and the fabric crayons and encourage the child to design a colorful and imaginative picture.
2. To transfer crayon drawings to the quilt sqaures simply place several folded sheets of newspaper, topped with a sheet of clean white paper on the ironing board. Place a square of white fabric on top of this ironing pad and then lay a crayon design facedown on the fabric, making sure that the design is centered. Be sure and use another clean sheet of paper between the transfer and the iron to avoid soiling the iron.
3. Set the iron on a cotton setting since a great deal of heat is needed to transfer the design effectively. Use forceful and steady strokes until the design is slightly visible through the top sheet of paper. Once the design is transferred the color is permanent and completely washable.
4. To assemble the quilt just arrange the quilt squares evenly and join the blocks into strips which can then be machine stitched together.

Resources for Creative Curriculum

Books

Courtney, R. Play, drama and thought. London: Cassell, 1968.

DeBono. Lataeral thinking. New York: Harper and Row Publishers, 1970.

DeMille, R. Put your mother on the ceiling. New York: Viking Press, 1973.

Eberle, R. T. Scamper. Buffalo, New York: D. O. K. Publishers, Inc., 1970.

Getzels, J., & Jackson, P. Explorations with gifted students. Creativity and Intelligence. New York: John Wiley and Sons, 1962.

Getzels, J., & Jackson, P. Project implode; Igniting Creative Potential. Salt Lake City, Utah: Aaron Press, 1972.

Lowenfeld, V., & Brittain, W. L. Creative and mental growth. New York: MacMillan Publishing Co., Inc., 1975.

Making it strange. New York: Harper & Row, Publishers, 1975.

McCastim, N. Creative drama in the classroom. New York: David McKay, 1968.

Meeker, M. The creative learning workbook. El Segundo, California: S.O.I. Institute, 1973.

Parnes, S., & Harding, H. A source book for creative thinking. New York: Charles Scribner's Sons, 1962.

Taylor, C. W. (Ed.). Climate for creativity. New York: Pergamon Press, 1972.

Taylor, C. W. (Ed.). Teaching and learning creatively. Governor's School Teacher Training Institute. Raleigh, N.C.: Department of Public Instruction, 1976.

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Torrance, E. P., & Myers, R. E. Creative learning and teaching. New York: Dodd Mead and Co., 1970.

Ward, W. Playmaking with children, 2nd Edition. New York: Appleton-Century-Crofts, 1957.

Williams, F. E. Encouraging creative potential. Englewood Cliffs, N.J.: Educational Technology Publications, 1972.

Woods, M. Wonderwork. Buffalo, N.Y.: D. O. K. Publishers, Inc., 1970.

Periodicals

Parnes, S. (Ed.). The Journal of Creative Behavior. Buffalo, New York.

The Differentiated Curriculum

In a mainstream environment, it is not possible cleanly define or separate the differentiated curriculum from the on-going activities in the classroom. Since it is desirable to integrate all activities, gifted and talented students will expand and extend activities and interests.

For the gifted, creative and motivated student who can handle free-time responsibility and independently study, lack of opportunity to do so because of school restrictions is stifling and can result in boredom, resentment and sometimes rebellion. There must be a way of freeing up these pupils to operate on their maturity level.

Individual Education Programs (IEPs) were designed for identified gifted and talented students. Methods advocated include such things as independent contracts, establishment of interest centers to be shared with other students, free time to explore and create among a variety of materials, experiences outside the classroom, and chances to meet and share interests with adults outside the school setting.

In differentiating a lesson the teacher should:

A. Design a unit of study that provides:

   1. Means for the child to learn the basic information.
   2. A choice of stimulating problems for the child to research or solve.

B. Assist the child in finding resources.

C. Provide praise and motivation.

D. Critically analyze the child's responses.

E. Be conscious of offshoots from the original project which may branch out into new areas of interest.

F. Help the child to begin decision-making in his own learning.

A Social Studies Unit on India

Hope Schene, Second Grade
Beverly Woods School

This unit of study was offered to provide an enriched curriculum for giving the children a chance to use their talents and have them identified. Art, music, literature, language arts and physical education were integrated into the unit.

Activities:

1. The teacher introduced social studies to the children by relating Columbus's desire to find the route to India.

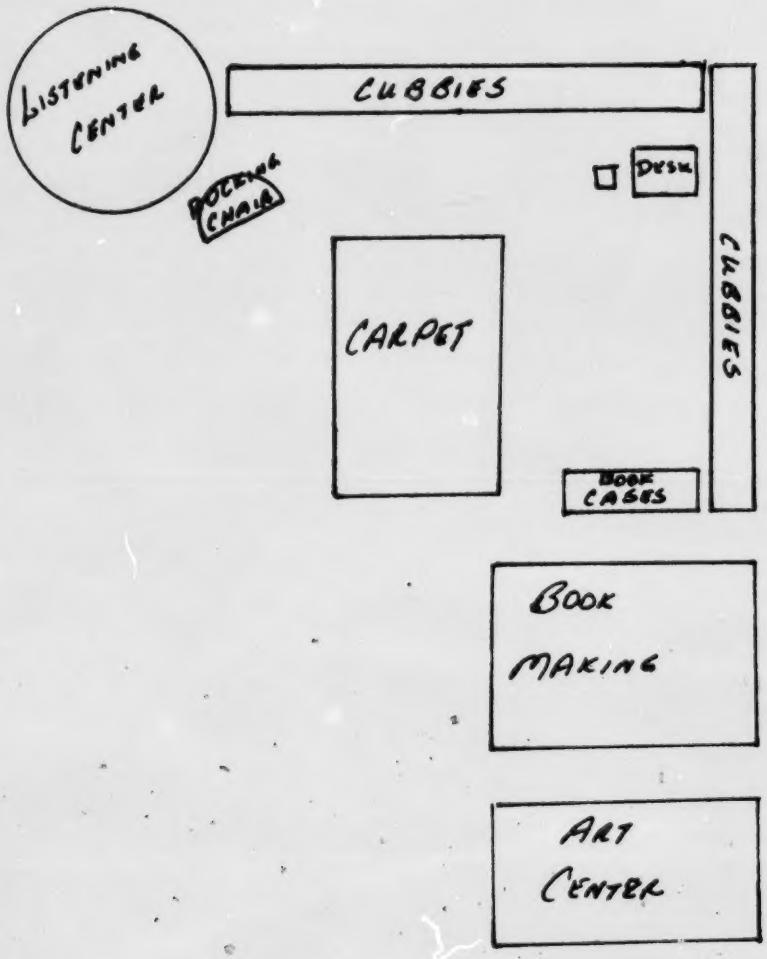
2. The children drew maps of the classrooms and indicated their desks and other furniture and equipment on the maps. They then drew maps of their school and neighborhoods. Later, a globe was introduced. Children were shown where the United States is on the globe, and where India is.

3. A film on life in India was shown.

4. A language arts center was set up that included a listening center, a creative writing center, a reading nook, a bookmaking center and an art center.

   This center was called "The Magic Carpet." A large "carpet" was made by a parent out of carpet samples. There was a rocking chair in the center, a desk and chair where someone could write a story and a tape recorder where someone could tape a story. The creative writing center contained story-starters.

A diagram of the center.



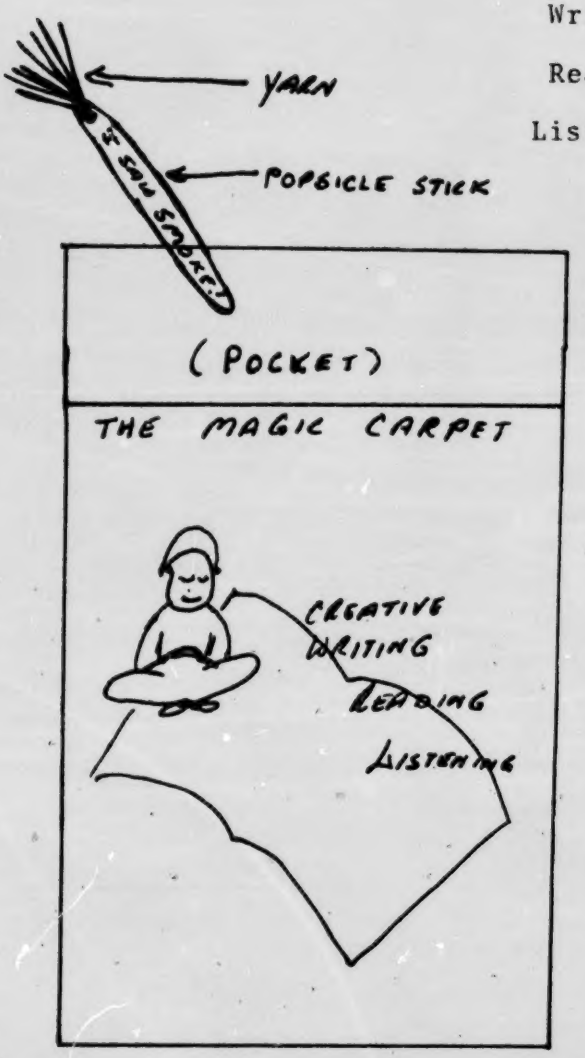
A Magic Carpet Banner was hung over the center. It said:

THE MAGIC CARPET

Writing

Reading

Listening



Instruction card in pocket of Magic Carpet writing center:

1. Pull out a piece of magic yarn.
2. Read the story idea.
3. Write or tape record a story you have made up, using the idea.
4. Paper is in the writer's desk to write your story on.
5. Make a book at the book-making center to write your story in.
6. Go to the art center. Draw some pictures about your story, either in your book or on another piece of paper.

The center was introduced by reading Marcia Brown's "The Flying Carpet." The story, one of the Arabian Nights' tales set in India, was read only one-third of the way through. Students were asked to make up endings. Then the teacher pulled out some of the popsicle story starters from the creative writing center, explained that these were unfinished stories, too. Children were taught to make books and to operate the tape recorder.

Indians

Harriett Ross, Teacher
Beverly Woods Kindergarten

Notice to Parents

This month our class will be working on a special unit concerning Indians. An especially enriched curriculum has been planned for this unit because of our participation in Project ASCENT. Margaret Claiborne has assisted the teachers in planning many exciting activities. During this unit, the teachers hope to identify and utilize the diverse talents present in the children. These talents might be in many areas--dance, singing, playing homemade musical instruments, painting or drawing, modeling clay, story-telling, cooking, leadership, science, and many other areas. All children in the class will be involved in the activities.

Activities

1. Students will build a "long house" or bark house which was typical of the Indians who lived in North Carolina.

2. Our class has invited the Tapawingo Dancers to hold a pow wow for all the children at Beverly Woods on November 15. They will perform Indian dances.

3. Following the Tapawingo Dancers on November 15, Rosa Winfree, a Lumbee Indian, head of Indian Affairs for the Charlotte-Mecklenburg School System, will talk to our class about Indian life, bring artifacts, and play Indian music. She will describe the Indian fall Festival of Thanksgiving, when the Indians thanked their gods for good crops.

4. Margaret Claiborne will discuss the different kinds of Indian housing. She will make sketches of the various dwellings.

5. Mrs. Arzetta Sanders, a Catawba Indian, will help the children make Indian pottery--pipes and canoes. She will bring some of her own pottery on November 10 at 9:00. Some of her pieces are on display in the Smithsonian.

6. November 22--An Indian Thanksgiving will be celebrated. Our class will plan the menu which will be served in the cafeteria that day and will decorate the walls and tables in the cafeteria with Indian art.

7. On November 22, our class will invite the parents to a very simple program of Indian songs and dances. We will dress as Indians or Pilgrims with costumes which we make in school. If a child has a special Indian hat or costume that he or she would like to wear, this is fine, but we plan to make everything they will need as art activities.

   The program will be very spontaneous, for we do not want to devote many hours of class time in practicing.

8. Parents will assist in the classroom from November 9--21. The volunteers will be working with the children making costumes and assisting with various art projects. The volunteers will work in the classroom from about 9:00 A.M. - 11:00 A.M.

9. The children will go to the Nature Museum on November 17 for a program about Indians.

10. The children will cook Indian food.

11. An Indian corner will be set up in the room. If a parent would like to share anything with the class about Indians, we would be very happy for the addition.

12. Story-telling was an important part of Indian life, and a flannel board center will be set up to encourage the children to tell stories.

MATERIALS WE CAN USE:

Spools
Feathers
Pine Cones
Nuts
Indian Corn
Acorns
Juice cans (frozen type) and tops
Potato chip cans
Gourds
Old white sheet
Corn stalks
Pumpkins

Autobiography

First Grades
Norwood School

A good starting point with young children is to allow them to talk about themselves. In order to create interest in writing an autobiography, the children discussed their younger years and made a time line of their lives. They were asked to comment on one event in each year of their lives and to bring pictures of themselves at different ages.

The autobiography began with birth--where and when they were born. Some of the children discovered this from their parents for the first time. They drew pictures of themselves as newborn infants and insisted they were born with their pajamas on! From birth, their autobiographies progressed with stories of events they remembered, things their parents told them, poems and illustrations about themselves. Each child in the group completed a book to take home. The biggest benefits gained from this unit of study was the increased communication between parents and children and the interest in writing which carried over into other activities.

Mathematics Center

Second Grade
Norwood School

The center began with students weighing and measuring each other and graphing each individual's height and weight on large graph paper by coloring in one block for each inch or pound. Before weighing each other in pairs, each partner speculated on whether the other child weighed more or less than they did and was taller or shorter than they were. The graphs were mounted to the walls surrounding the center. Questions were formulated on task cards asking who was tallest in the room, how much taller was John than Sue, if Bobby's and Sally's weight were added together would they weigh more or less than John and Sue, etc. This activity was a good way to involve children in solving math problems because of its personalized nature.

Other activities in the math center included the banker's game involving chip trading to signify place value, attribute dominoes using attribute blocks, and cuisanaire rods for developing concepts of relationships of numbers.

Change

Donna Smith, Second Grade
Beverly Woods School

As part of my participation in Project ASCENT, the project to develop classroom curriculum for gifted and talented children, with the help of the support teacher, I began a science unit on "change"--change in all areas of life--plants, animals, seasons, the soil, phase changes and chemical changes in materials. Into the science unit, I integrated experiences in art, music, poetry, drama, and dance. These were activities in which the whole class participated in. It is the philosophy of the project that a multi-faceted curriculum gives every child the opportunity to express a talent in some area. It gives the teacher a chance to become aware of and develop talents not observed before.

As part of our unit, we had Rick Crown, Queens College art professor, work with the children for a number of Wednesday mornings. He took the children on a field trip to the "woods" next to our school, where there are three kinds of clay. Children gathered their own clay, learned what its properties are and how many different ways it can be worked. They learned what chemical changes take place when clay is fired and experienced change as creativity in their work with clay. Also a soil conservationist came to explain how soil develops and how clay forms. We did some simple experiments that show clay developing from rock.

Study of Communities

Carletta Freeman, Third Grade
Beverly Woods School

Basic to integrating cognitive and affective areas of the curriculum is an understanding of how the two are woven together and inseparable. The class spent a year in exploring the relationships inherent in all community living--from the lowest to the highest forms of life. The forest community was discovered with a walk in the woods led by the local science specialist and refurbishing of a terrarium in the classroom. Plants and moss, meal worms, lizards and turtles observed and cared for by the children led to understanding the interdependency necessary for survival. Food chains in the plant and animal world were studied in forest, pond, desert and ocean.

From this experience, the class learned to appreciate the social interdependencies present and necessary in their own classroom. The school social worker assisted the teacher in presenting and discussing feelings, communication, building friendships, consideration and caring.

Branching out into the larger community, the class made trips to a 200 year old plantation where they studied the agricultural economy, examining the tools used for growing and utilizing the crops; an 1810 church with graveyard; a local museum; the city-county government complex; and a courtroom.

Follow-up individualized research projects brought language arts, science and social studies together for real learning with unforgettable concepts.

Pen Pals

Eighteen children from the third grades in all three project schools began corresponding with each other in January. Excitement grew as they exchanged information and pictures and looked forward to meeting their pen pals. In the last month of school, children from Central and Norwood Schools travelled the sixty miles to Beverly Woods. Enthusiastically, they met their pen pals, visited the third grade classroom, ate in the cafeteria and had the "peak" experience of going to the top of the highest building in downtown Charlotte where they ran from window to window surveying the miniature cars and people. Going up and down escalators, 'round and 'round in revolving doors and a long elevator ride were new and thrilling first time experiences for many of them.

One week later, the Beverly Woods children visited at Central and Norwood Schools. They were taken to a dairy farm to see how cows are milked and to flavor the rural environment. An unplanned trip was made to the local dairy bar when one child was sorely disappointed that there was no ice cream at the dairy!

Although only sixty miles apart, these children live in distinctly different environments and their experiences visiting each other opened new doors for them. Some of them will continue to correspond, strengthening friendships and learning more about a different way of life.

Pen Pal Letters

* *

Feb. 8, 1978

Dear Martin,

My name is Mike Allen. I am 8 years old. We are doing multiplication and division in math. Our teacher is Mrs. Vick. I like to study about sports. I play baseball. I was on the A's this summer.

Your friend, Mike

* *

Feb. 17, ;978

Dear Heidi,

I take gymnasics [sic]. I am learning a lot. I play the piano. I like to do crafts. I like to take paper and pencil, and draw pictures. I go to girls scouts. I have been selling cookies. I get a patch for selling 64 cookies. I like to do many things. At school we just got through with a big test.

I thought you might want a picture of me. So you will know what I look like.

I hope you send me a picture of you, the next time you write to me.

Your friend

Penny

* *

* *

February 17, 78

Dear Ligon,

I like to build rockets and play golf. I have a collie named Clifford he has a loud mouth. I did take karate but I stopped.

I got to my yellow belt. We have just finished testing we had to do math, reading, science and social-studies. I liked science the best.

Your friend
Eric

* *

Glad to Be Me

Kindergarten
Norwood School

Using a multi-media approach, the kindergarten children explored their senses, feelings, creative expression, and attitudes. Weekly lessons involved the children physically and intellectually in recognizing his/her importance and the value of sharing ideas with others.

The children's natural curiosity was guided in the direction of discovery and new experiences with use of art, language, music, creative dramatics, puppets and films.

Resource: "The Most Important Person"
Encyclopedia Brittannica
Educational Corporation

Resources for Differentiated Curriculum

Books

Broome, E. (Ed.). Educating for the future. 21st Century Teaching. Governor's School Teacher Training Institute, 1973.

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Burns, M. The book of think. Boston: Little Brown and Co., 1975.

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Forte, I., & MacKenzie, J. Creative science experiences for the young child. Nashville, Tennessee: Incentive Publishing Co., Inc., 1973.

Forte, I., Pangle, M.A., & Tupa, R. Cornering creative writing, learning centers, games, activities and ideas for the elementary classroom.

Gallagher, J. J. Teaching the gifted child (2nd ed.). Rockleigh, N.J.: Allyn and Bacon, 1975.

Gowan, J. G., & Torrance, E. P. Educating the ablest. Itasca, Illinois: F. E. Peacock Publishers, Inc., 1971.

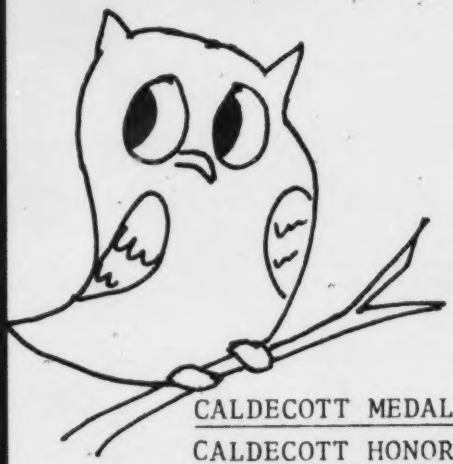
Guilford, J. P. The nature of human intelligence. New York: McGraw Hill, 1967.

Henson, F. O. Learning through collaboration. Governor's School Teacher Training Institute. Raleigh, N.C.: N.C. Department of Public Instruction, 1975.

Tongue, C. (Ed.). New dimensions: Gifted/talented. Raleigh, N.C.: N.C. Department of Public Instruction, 1975.

Torrance, P. Gifted children in the classroom. Riverside, N.J.: MacMillan and Col, 1969.

Williams, F. E. Classroom ideas for encouraging thinking and feeling. Buffalo, N.Y.: D. O. K. Publishers, 1970.



BOOKWISE

Suggested for Children

Pre-School to Grade Three

CALDECOTT MEDAL** AND
CALDECOTT HONOR* BOOKS

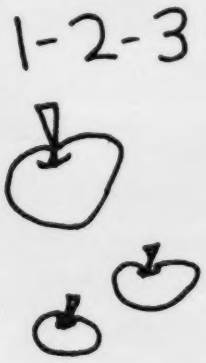
*ALEXANDER AND THE WIND-UP MOUSE
**ALWAYS ROOM FOR ONE MORE
*AMAZING BONE (THE)
*AMELIA BEDELIA
*ANANSI THE SPIDER
*ANDY AND THE LION
*APE IN A CAPE
**ARROW TO THE SUN
**ASHANTI TO ZULU
*"B" IS FOR BETSY
*BARTHOLOMEW AND OOBLECK
**BIGGEST BEAR (THE)
**BIG SHOW (THE)
*BLUEBERRIES FOR SAL
**CINDERELLA
*CROW BOY
*DANCING IN THE MOON
**DRUMMER HOFF
**FINDERS KEEPERS
*THE FOX WENT OUT ON A CHILLY NIGHT
*FREDERICK
*FROG AND TOAD ARE FRIENDS
**FROG WENT A COURTIN'
**FUNNY LITTLE WOMAN
*THE HAPPY DAY
*HERMAN THE HELPER
*THE HOUSE THAT JACK BUILT
*HOUSES FROM THE SEA
*IF I RAN THE ZOO
*IN THE FOREST
*IN THE NIGHT KITCHEN
*JOURNEY CAKE, HO!
*LITTLE BEAR'S VISIT
**THE LITTLE HOUSE MADELINE
*MADELINE
**MADELINE'S RESCUE
**MAKE WAY FOR DUCKLINGS
**MANY MOONS
**MAY I BRING A FRIEND
*McELLIGOT'S POOL
*MILTON THE EARLY RISER
*MOJA MEANS ONE: SWAHILI
*MOUSEKIN'S CHRISTMAS EVE
*MR. RABBIT AND THE LOVELY PRESENT
*MY FRIEND CHARLIE
*ONE MORNING IN MAINE
**ONE FINE DAY
*I IS ONE
*PADDLE-TO-THE-SEA
*PLAY WITH ME
**PRAYER FOR A CHILD
**THE ROOSTER CROWS
**SAM BANGS AND MOONSHINE
*SHOEMAKER AND THE ELVES
*SMALL RAIN: VERSES FROM THE BIBLE
**THE SNOWY DAY
**SONG OF THE SWALLOWS
*SWIMMY
**SYLVESTER AND THE MAGIC PEBBLE
*THREE JOVIAL HUNTSMEN
**THE THREE BILLY GOATS GRUFF
*THY FRIEND OBADIAH
**ATREE IS NICE
**TIME OF WONDER
*THE TRUMPTER OF KRAKOW
*UMBRELLA
*A VERY SPECIAL HOUSE
**WHERE THE WILD THINGS ARE
*WHO, SAID SUE, SAID WHOO
**WHY MOSQUITOES BUZZ IN PEOPLE'S EARS
*WHY THE SUN AND THE MOON LIVE IN THE SKY

MOTHER GOOSE, NURSERY RHYMES, POETRY

A CHILD'S GARDEN OF VERSES
THE GOLDEN GOOSE
HEY DIDDLE DIDDLE

HOUSE THAT JACK BUILT
JOHHNY CROWS GARDEN
IN A PUMPKIN SHELL
LISTEN CHILDREN LISTEN
LONDON BRIDGE IS FALLING DOWN
MOTHER GOOSE
THE NIGHT BEFORE CHRISTMAS
NOW WE ARE SIX
OXFORD BOOK OF POETRY FOR CHILDREN
POEMS AND PRAYERS FOR THE VERY YOUNG
PRAYER FOR A CHILD
THE PUFFIN BOOK OF NURSERY RHYMES
THE REAL MOTHER GOOSE
SING MOTHER GOOSE
SMALL RAIN: VERSES FROM THE BIBLE
THE TALL BOOK OF MOTHER GOOSE
THE TALL BOOK OF NURSERY TALES

ABC, COUNTING, CONCERT



ASHANTI TO ZULU
ANNO'S COUNTING BOOK
THE ALPHABET BOOK
APE IN A CAPE
BIG AND SMALL, SHORT AND TALL
BIG DOG, LITTLE DOG
BRIAN WILDSMITH'S PUZZLES
COUNT AND SEE
DANCING IN THE MOON
MOJA MEANS ONE
MY BOOK ABOUT ME, BY ME, MYSELF
MY VERY FIRST BOOK OF SHAPES
NONSENSE ALPHABETS
I IS ONE
PLAYING WITH COLORS
PLAYING WITH NUMBERS
PLAYING WITH SHAPES AND SIZES
THINKING THINGS OUT
YOU AND YOUR CHILD MEASURING THINGS
YOU AND YOUR CHILD PLAYING WITH OPPOSITES
RICHARD SOARRY'S ABC WORD BOOK

BEGINNING TO READ BOOKS

ARE YOU MY MOTHER
CAT IN THE HAT
CAT IN THE HAT COMES BACK
DINOSAUR TIME
COME BACK AMELIA BEDELIA
A BIG BALL OF STRING
FROG AND TOAD ALL YEAR
FROG AND TOAD ARE FRIENDS
FROG AND TOAD TOGETHER
GO DOG GO
LITTLE BEAR
LITTLE BEAR'S VISIT
MOUSE SOUP
MOUSE TALES
A NEST OF GOOD DUCKS
A FLY WENT BY
ONE FISH TWO FISH
OWL AT HOME
LITTLE BLACK, A PONY
STOP THAT BALL

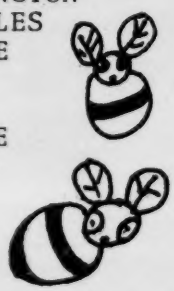
ACTIVITY, CRAFT, HOLIDAY

BRAIN WILDSMITH'S PUZZLES
EASY COSTUMES YOU DON'T HAVE TO SEW
EASY TO MAKE - GOOD TO EAT
FATHER CHRISTMAS
FUN AND EASY THINGS TO MAKE
HALLOWEEN FUN
HOW THE GRINCH STOLE CHRISTMAS
HOW TO WRITE CODES AND SEND SECRET MESSAGES
JACK KENT'S TWELVE DAYS OF CHRISTMAS
LITTLE DRUMMER BOY (THE)
LUCKY BOOK OF RIDDLES
MORE FUN AND EASY THINGS TO MAKE

MOUSEKINS CHRISTMAS EVE
MY BOOK ABOUT ME, BY ME, MYSELF
THE NIGHT BEFORE CHRISTMAS
RECYCLOPEDIA
SMALL PLAYS FOR YOU AND A FRIEND
SOMETHING TO MAKE - SOMETHING TO THINK ABOUT
THINGS TO MAKE AND DO FOR HALLOWEEN
THINGS TO MAKE AND DO FOR VALENTINE'S DAY
THINKING THINGS OUT
YOU AND YOUR CHILD MEASURING THINGS
YOU AND YOUR CHILD PLAYING WITH OPPOSITES
YOU CAN MAKE RAG BAG TREASURES
YOU CAN MAKE TASTY TREASURES
YOU CAN MAKE COUNTRY TREASURES
YOU CAN MAKE SEASIDE TREASURES

CLASSICS AND MODERN STORIES

ALEXANDER AND THE TERRIBLE HORRIBLE NO GOOD VERY BAD DAY
A BEAR CALLED PADDINGTON
BEST LOVED FAIRY TALES
BIGGEST HOUSE IN THE WORLD (THE)
BRIAN WILDSMITH'S ILLUSTRATED BIBLE STORIES
CALL IT COURAGE
CAN I KEEP HIM
CARROT SEED
CHARLOTTE'S WEB
CHICKEN SOUP WITH RICE
EVAN'S CORNER
THE FAVORITE UNCLE REMUS
GIRLS CAN BE ANYTHING
THE GOLDEN GOOSE
GOODNIGHT MOON



GROVER AND THE EVERYTHING IN THE WHOLE WIDE WORLD MUSEUM
HANSEL AND GRETEL
HELGA'S DOWRY: A TROLL LOVE STORY
HOLE IS TO DIG
HOLE IN THE DIKE
HOW THE LEOPARD GOT HIS SPOTS
KATY AND THE BIG SNOW
THE LEMMING CONDITION
LIFE STORY
THE LION, THE WITCH AND THE WARDROBE
LITTLE RED HEN
LITTLE RED RIDING HOOD
LONDON BRIDGE IS FALLING DOWN
MIKE MULLIGAN AND HIS STEAM SHOVEL
NUTSHELL LIBRARY
OLD MACDONALD HAD A FARM
STEVIE
STUART LITTLE
STORY ABOUT PING (THE)
STORY OF JOHNNY APPLESEED
STORY OF PAUL BUNYAN
TALE OF BENJAMIN BUNNY
TALE OF PETER RABBIT
TALE OF SQUIRREL NUTKIN
TALES FROM AESOP
THE TEMPER TANTRUM BOOK
THE THREE BEARS AND 15 OTHER STORIES
THE THREE LITTLE KITTENS
THE THREE LITTLE PIGS
THREE WISHES
TIKKI TIKKI TEMBO
UGLY DUCKLING
WON'T SOMEBODY PLAY WITH ME?

INFORMATION

ALL KINDS OF BABIES
ANIMALS IN THE ZOO
BOOK ABOUT CHRISTOPHER COLUMBUS
THE BERENSTAIN BEARS' SCIENCE FAIR
BUSY DAY, BUSY PEOPLE

BUSY WHEELS
CAT IN THE HAT BEGINNER BOOK DICTIONARY
THE CHARLIE BROWN DICTIONARY
CHARLIE NEEDS A CLOAK
THE CLOUD BOOK
CRYSTAL MAGIC
THE DESERT IS THEIRS
DO YOU WANT TO SEE SOMETHING
DINOSAUR STORY
DINOSAUR TIME
DINOSAURS AND MORE DINOSAURS
DINOSAURS AND THEIR WORLD
DOWN TO THE BEACH
ENERGY FROM THE SUN
500 WORDS TO GROW ON
GROWING PLANTS FROM FRUITS AND VEGETABLES
HOUSES FROM THE SEA
HOW PUPPIES GROW
HOW KITTENS GROW
LIFE STORY
LIGHT AND SIGHT
MAGIC SCIENCE TRICKS
MOMMIES AT WORK
A NEST OF WOOD DUCKS
BELLE'S NEW SUIT
QUESTIONS AND ANSWERS ABOUT ANTS
QUESTIONS AND ANSWERS ABOUT HORSES
QUESTIONS AND ANSWERS ABOUT WEATHER
THE SEVEN WONDERS OF THE WORLD
SOMETHING TO MAKE - SOMETHING TO THINK ABOUT
TAKE ANOTHER LOOK
TREASURES TO SEE
A WEED IS A FLOWER
WILD AND WOOLLY MAMMOTHS

CREW ASSISTANTS

Happiness Is , . .

By Rico and Tammie, and Kelly and Kathy,
and Seth and Norma
in Mrs. Schene's Class

Happiness is watching my mouse running in its wheel.
It's going to school and having parents.
Happiness is having a puppy, playing with friends, watching your favorite TV show and riding your bike.
Happiness is making poems and listening to them.
Happiness is going water skiing at Myrtle Beach and going to the mountains.
Happiness is listening to the birds sing.
It's having someone to talk to and not being lonely.
Happiness is good and bad times.
Really, happiness is being loved.

CHAPTER V

PARENTS AND COMMUNITY

Parents As Supportive Resources

by
Charlotte Morris, Teacher
Central Elementary School, Albemarle, North Carolina

The most rewarding area in the new curriculum for talent development was parent involvement. The parents of our children can provide a tremendous pool of resources if asked to become involved in the school curriculum. As soon as the school year began the parents were called in for an orientation - conference dealing with an explanation of the new curriculum which would emphasize their child's strengths instead of their weaknesses. The majority of the parents were very open-minded and seemed pleasantly surprised that they would have an active part in their child's learning experiences.

Parents began volunteering their time and talents for involvement in special projects such as movement, creative dramatics and art. Other parents made suggestions for field trips and donated car pools for transportation. Parents who worked during the day offered to act as guides if we would arrange a field trip to their place of employment. Often the parents that worked donated money or refreshments whenever their child participated in a trip.

Soon the parents began communicating with the child at home about the type of projects or activities that the child would like to become involved in during the coming weeks. As I received these suggestions, resource materials and resource people had to be found and scheduled. Many previously unknown or untapped resources such as retired businesspeople such as, teachers, librarians and people with special hobbies, places of business and historical places were discovered to enrich and expand our boundaries of learning.

As my relationship with parents and children became richer and closer we discussed ways to increase our creative learning by creating environments at home and school that encouraged exploration, questioning, experimenting and imagination.

Both teacher and parent learned that it was curiosity that lead a child to reach out and explore - thus this need must be respected and fostered in a positive way.

Some of the comments and activities suggested by parents for their child follow.

Lance

List three strengths that Lance demonstrates well.

1. Oral communication
2. Broad range of interests
3. Desire to learn

List three activities that Lance would like to pursue.

1. Field trip to Morrow Mountain on the nature trail
2. Finger paint
3. Model with clay

List an activity that you would like to help instruct the class in.

1. Lance would like for me to come and help the class in a clay modeling activity.

Vanessa

List three strengths or more that you feel that Vanessa demonstrates well.

1. The ability to reason things out for herself.
2. The ability to come up with creative activities for self-entertainment.
3. The ability to observe the unusual and beautiful (as well as the bizarre)!

List three activities or special interests that Vanessa would like to pursue during the months of November and December.

1. Making a Christmas ornament.
2. Learning about the pilgrims and the Indians.
3.

List three talents that you (Anne, the mother) enjoy sharing.

1. Making up fun songs and setting nursery rhymes to music (not on paper).

2. Cooking
3. Making small crafts or teaching how to cast on stitches toward learning to knit.

Describe any project that you would like to volunteer your talents for.

At Thanksgiving I would like to show something about the life in England prior to or in preparing for the journey to America. Maybe construct a fairly large wall display of the ocean and have a ship to be moved along daily to indicate the passage of time while crossing the Atlantic. Also, I would like to show something about the Indian culture prior to the arrival of the pilgrims. As a means of doing this, I thought possibly that there could be a group of children assigned to be pilgrims and they would be involved in packing, food selection for the journey and the moving along of the boat. They should also perhaps have a specific and rather small area to be a boat.

A second group could be Indians. They could construct paper teepees, living areas and learn of the culture. Perhaps a garden could be made from clay or paper, etc., and corn and other vegetables could be made. A play could be the culmination of all of this in which the two groups meet. An allusion could be made to the fact that the Indians had a home here, and that the pilgrims were seeking a home better than the one they left, and that this later on led to more complex situations.

This could be done, I feel, on a kindergarten level - however, of course I would need more direction from you - and I am open to suggestions for anything different. This is an outgrowth of the two suggestions you made regarding the Indians and the time span of Thanksgiving occuring 200 years ago.

Brainstorm: To suggest 200 years - a box of 200 pennies would allow the children to pick out pennies for their age in number of years - then they could observe how many pennies were left.

Scott

List three talents that you feel that Scott demonstrates well.

1. Music - he learns to sing songs by memory quickly.

2. Direction - pays attention when driving and can tell you how to go back to places he has been before.

3. Mechanics - he takes toys and tricycle apart and puts them back together. He's good with his hands.

List three or more things that Scott would like to pursue during the months of November and December.

1. He would like to visit the library.
2. He would like to draw his family and house.
3. He would like to visit the fire "house."
4. He would like to make something for the Christmas tree.
5. He would like to jump rope outside.

Describe any project that you would like to volunteer your talents for.

I will not be able to come into the classroom and share my talents, however I will be glad to arrange a field trip to the hospital lab where I work for a group of children.

Tomeika

List three strengths or more that you feel that Tomeika demonstrates well.

1. Physical Education
2. Art (dancing and acting)
3. Motor co-ordination (learning various things)

List three things that Tomeika would like to pursue in November and December.

1. Tomeika would like to make Indian headbands out of construction paper. Cut the feathers from paper, and staple to a paper strip to fit the child's head. Let each child paint or decorate his own headband if desired.
2. Collect pine cones and use construction paper to make turkeys. The pine cone will be the body of the turkey and paper can be cut for the head and tail.
3. Decorate a Christmas tree. Let each child bring an ornament from home to participate in decorating the tree.

Describe any project that you would like to volunteer your talents for.

I cannot share any of my talents at school in the classroom due to the fact that I work from 8-5 o'clock.

Parent Workshops

Designed around Systematic Training for Effective Parenting*, two successful training sessions were held at Beverly Woods and Norwood Schools. Letters were sent to all parents of children in the Project. Twelve parents responded in each of the two schools. The workshop at Beverly Woods School was conducted by the school social worker and was held for twelve weeks for two-hour sessions. It was extended at parent's request. The workshop at Norwood School was for three two-hour sessions which were led by the program director.

Parents purchased materials and studied basic child-training principles and methods in areas of communication, encouragement, natural and logical consequences, developing confidence, and the family meeting. They were encouraged to develop responsible children through practicing democratic principles of equality and mutual respect. By recognizing that children are equal to adults in terms of human worth and dignity, the parents discussed allowing children to make decisions and to be accountable for these decisions. They became familiar with disciplinary techniques which replace reward and punishment, permit choice and develop self-discipline.

Spirit Square

The "spirit" was captured by two classrooms of second and third grade children from Beverly Woods School who went to Spirit Square. The spirit of creativity--new experiences, excitement, achievement! Spirit Square is an organization which houses nine agencies of the Arts and Sciences Council

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*Don Dinkmeyer, and Gary McKay, Systematic Training for Effective Parenting. Circle Pines, Minnesota: American Guidance Service, Inc., 1976.

in Charlotte. It is open to the public with sessions offered in various areas of the arts conducted by practicing artists, but rarely attended by children.

After much discussion with the Spirit Square staff, it was decided that four areas--puppetry, pottery, dance and film-making would be offered to the children. They were introduced to all four areas, selected two, and spent four hours in each area. Sixteen parents were recruited to transport them to Spirit Square on four different occasions--one week apart. In the areas of puppetry, pottery and film-making there was time for teaching basic information about the art, for "experimenting" with materials to be used, for creating a product and for sharing with others. Creations were outstanding and offered the children a great opportunity for pride in accomplishment. The dance group was encouraged in creative movement, expression of feelings and interaction with others.

For the first time most of the children were taught by real artists and worked with an elaborately constructed puppet theater, potter's wheels, firing ovens, movie cameras, and a real dance studio complete with warm-up bars and a wall of mirrors. Many parents who attended were caught up in the enthusiasm and vowed to return with their children.

Beverly Woods first Arts Festival followed a month later. Sixty parents came and celebrated a pottery exhibit, original puppet shows, movies and dances with children volunteering to participate in their favorite activity. The parents expressed pleasure and a strong desire that these activities be continued.

Letter to Parents

Dear Parents,

As you know, I am participating in Project ASCENT, a North Carolina State Department of Public Instruction pilot project, to develop classroom curriculum for gifted and talented students.

Beginning Tuesday, February 7, Project ASCENT is sponsoring four Tuesday mornings at Spirit Square for my class and Donna Smith's class.

Students will arrive at 9 A.M. and leave at 11:15 A.M. They will take two classes, with break for juice and cookies, on the four Tuesdays (February 7, 14, 21 and 28).

They will choose two of four classes being offered:

1. dance and movement
2. pottery
3. animation and film-making
4. puppetry and drama

The purpose of these classes is to (1) enrich the curriculum for all children and (2) to give us a chance to take note of children with particular talents in these arts.

We are going to need parents to help drive children to and from Spirit Square. I am very aware that many mothers of my students have small children at home. But I hope that some of you can make arrangements to help us take advantage of this very special experience.

Sincerely,

Carletta Freeman

* * * * * * * * *

Dear Parents.

Mrs. Freeman's and Mrs. Smith's classes would like to invite you to a Spirit Square Sampler at 1 P.M., Thursday, March 16, in the Media Center.

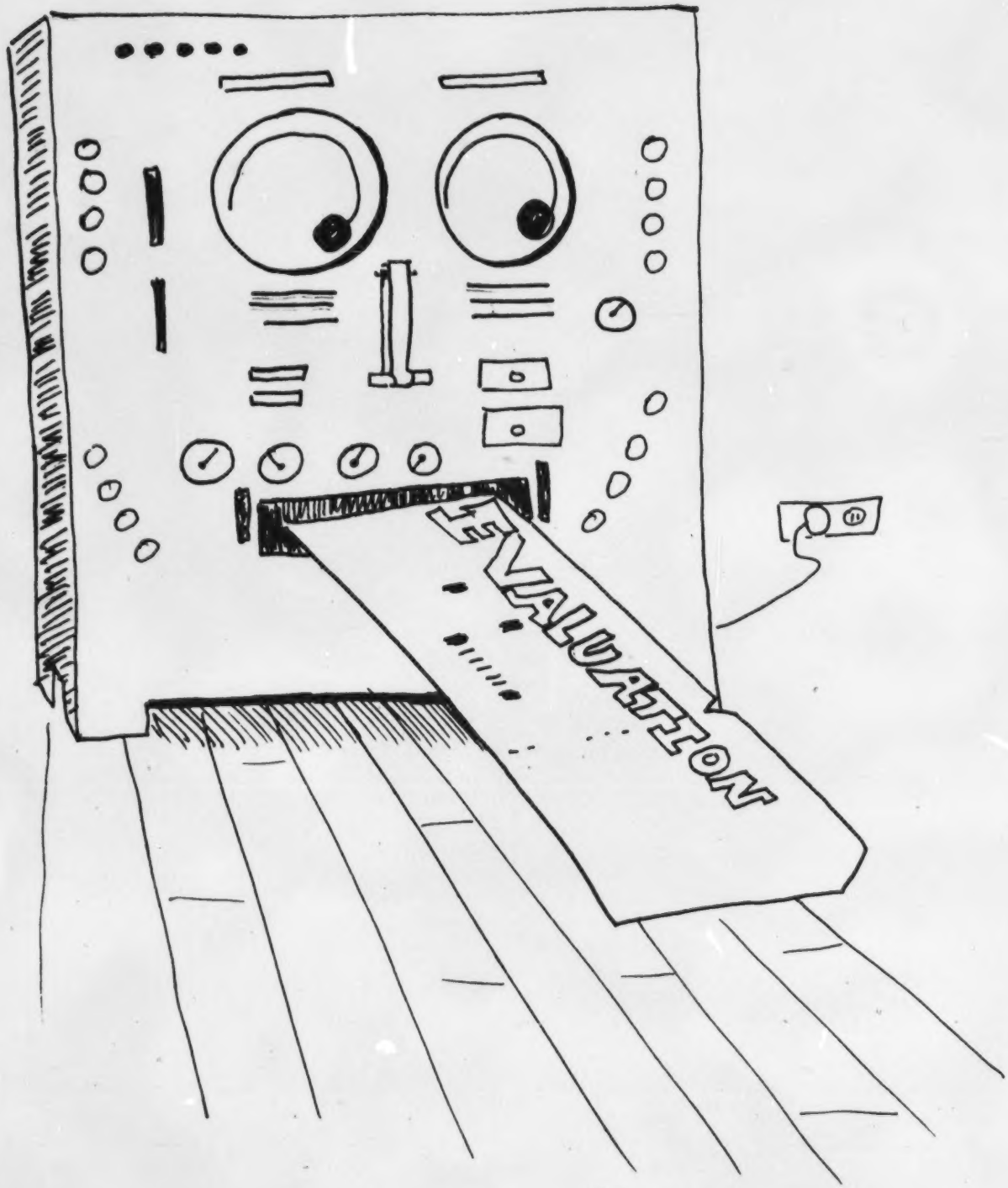
We'll show some slides we made of your children in the classes there, film strips and animated movies the children made themselves, and their hand-made pottery. We'll also have a few original puppet skits and dancing.

The emphasis in all the Spirit Square classes was on letting the children experience the process - how to use their bodies in rhythm, how to make a puppet with a definite personality, how to work with clay. So our performance for you will be spontaneous. This will be a happening, not a show.

We hope you can join us!

Sincerely,

Carletta Freeman
Donna Smith


EVALUATION

My Favorite Place To Be

by Tammy Cavender

Grade 2

Beverly Woods School

My favorite place to be
is outside where I can see
the hot sunshine
and pretty green trees to climb
and where the green grass grows
(I love to sniff it with my skinny little nose.)

But I hate to be
in buildings and grocery stores
and just the best place to be
is the great outdoors.

In Spring It's Fun

In spring it's fun to catch bumble bees
and fly a kite
and catch butterflies
and lie out in the sun. . .
In spring it's fun to dive into a pool
and kiss a girl and pretend to be a sea
monster. . .
In spring it's fun to ride a bike, to
chase your dog and have him chase you. . .
In spring it's fun to take tennis lessons
and play "Duck-duck Goose" and baseball
and get all dirty.
In spring you can do a whole lot of
things that are fun!

Dee Braxton's Second Grade
Beverly Wood School

CHAPTER VI

EVALUATION

Dr. Eugene C. Schaffer, Consultant
Mrs. Shirley Ritchie, Program Director

The main emphasis in Project ASCENT was to place services in the mainstream of education for kindergarten to third grade students. Rather than an emphasis on identification of students or on working with specific skills of students, the Project provided opportunities for each child to work with new ideas and activities and at the same time permitted teachers to learn and grown in their own skills and ability to offer services. The most important question in any educational project or idea behind a theory or practice is; What is the change in the teacher and the students or in the interactions of teachers and students as a result of the project?

To understand how a program or how a project changed the school or the situation it was necessary to first find out what was in the school prior to the project. There were three basic environments with persuasive situations in which Project ASCENT operated; rural, small town and urban. The rural environment, south and east of Charlotte, is farmland which is sparsely populated with large distances between homes. Also, in this district, there are very few resources in terms of varied activities or varied interests. Most of the teachers grew up in this area of the state, went to school in the same area and remained to teacher here. Training was reasonably homeogeneous, limited to the perceptions and activities of that particular region and reflecting a particular set of values. There was a concern for conforming, with personal values remaining constant over long periods of time. Both the schools and the community expected children to grow up adhering to the standards of the rural community.

The second environment in which the Project operated is a small town located in the same county as the rural setting. Many of the rural characteristics are reflected in the town. Most of the people come from the same kind of background and for two or three generations have had similar employment--

predominately in the textile industry. The teachers resources for training were limited by the area. Teachers were largely conservative in attitudes with a preference for traditional methods of teaching and parents were minimally involved allowing the school to take the responsibility for educating their children.

The third Project setting was in Charlotte, a major city in the Carolinas. The school was competitive with strong parental support. Many students were college oriented even at an early age. Also, there was a great deal of interest in students gaining basic skills and an emphasis on convergent activities. Delineation of subject matter had resulted in fragmentation of activities and schedules. Many specialists within the system were available to teachers on a weekly basis but many available resources in the community were not being used. Teachers came from different areas of the state and county with a variety of experiences and levels of training. They were highly professional and open for further training.

In summarizing the situations prior to the beginning of Project ASCENT, there were largely convergent programs with limited change and a great deal of interest in the status quo. However, there were a good number of parents interested in the Project, community resources which had not been tapped and a core group of teachers eager to learn new skills.

Given what existed in the schools prior to the Project, the question became; What do we want to change in these schools to make a successful Project and to deliver services to gifted and talented children? Starting with the assumptions that most children have gifts and talents and that no one wants to be ordinary, the staff began looking for those gifts. While we were interested in the basic skills which are the bread of life, we were also interested in particular strengths and abilities or the roses of life. What we sought to offer was services which had not been offered before and a matching of the services with the children who could benefit from them.

Traditionally, special education has isolated the exceptional child from the mainstream, at least some of the time, and made the assumption that only special trained teachers can work with gifted students. Project ASCENT is saying something different. At least in early childhood, most teachers can gain the skills necessary to work with

highly diverse children and it is desirable not to separate them from the mainstream of education. It was necessary in training teachers to get these two points across.

Also, we focused on children's strengths, not being concerned with areas in need of remediation. For example, if a student was a good leader and a poor reader, the Project supported development of leadership skill. Reading remediation was left to the staff in the school trained in the area of reading.

We were interested in teachers being good observers of children's behavior, and in offering many situations and settings where children could find out their talents and have teachers observe them. Emphasis was on continuous development and assessment. We looked at children individually for levels of development, areas of strength and potential growth. Giftedness was defined as not necessarily a particular kind of intellect or I.Q. but numerous skills, qualities and developmental factors.

If these are the services we were to offer children, we considered how we could offer teachers the skills to help children fulfill their talents. First of all, we believe that teaching and learning is best when the teachers are looking at their own personal life and strengths. When they feel good or have confidence in a particular field they feel very comfortable in working with children in that area. Secondly, we sought to develop an openness to experiences in teachers which permitted them to work openly with children. We were convinced that the degree to which teachers could implement the program would be the degree to which the Project succeeded and that again would depend on their openness to experience.

The third premise of the Project was that teachers learn the skills to differentiate the curriculum for children. In other words, we sought to make the children's education positive, developmental and individual.

Finally, we looked at the environment, not just the environment of the schools but what in the laws and beliefs of the State of North Carolina shaped our environment. One of the most important things about North Carolina is that gifted and talented education falls in the area of special education. All identified gifted and talented children fall under Public Law 94-142 and are entitled to a free and appropriate education in the least restrictive environment.

For Project ASCENT, this meant that the teacher and the student, the teacher and the consultant teacher or the student and the resource teacher were all options for inclusion and we tried to work in all these categories. Our heaviest emphasis was on the support teacher working with the classroom teacher to develop more appropriate and individualized activities for children. Secondly, the State of North Carolina requires racially balanced programs reflecting the racial make-up of the particular school district. Thirdly, 10 percent of the population may be considered as gifted and talented. Finally, the state requires that individual educational programs be kept and updated on identified gifted and talented students.

In summary, no program can be adequately evaluated without considering the conditions surrounding its beginning. The community and state exert influences which largely determine what changes can be made. Although it was not possible to fulfill all goals of the Project at all times in all places, they were all fulfilled in some component of the Project. Thus, we have evolved, through the commitment of many people, a successful, workable model which can be used by those trained and dedicated to serving gifted and talented young children.

An Evaluation of Goals for Project ASCENT

Second Year, 1977-78

An on-site evaluation was conducted by Cornelia Tongue, Project Director, and Ruby Murchison, Gifted and Talented Division, North Carolina Department of Public Instruction on December 6 and 7, 1978.

Second Year Objectives

I.

To establish an early childhood gifted and talented program Demonstration Site.

The site chosen was Beverly Woods School, Charlotte. Fifty-five teachers, schools, administrators, parents, and others from ten states, two foreign countries visited the school to study the model. They were given orientation by the program director, support teacher and principal and spent time in the classrooms observing the program. Ten came

back more than once. Teachers and students freely shared their experience with the visitors.

Fifteen visited the other two sites, Central Elementary School, Albemarle, and Norwood Elementary School, Stanly County.

The Beverly Woods Project ASCENT staff conducted a needs assessment with the guidance of trained personnel from the Charlotte-Mecklenburg central staff. The teachers recognized eight areas of need, formed committees and implemented changes. Following this, the entire school staff asked for a similar involvement and have used it as a base for re-evaluation for accreditation.

Five student teachers from The University of North Carolina at Charlotte have spent a semester in Project classrooms, contributing to individualizing instruction and developing materials.

II.

To provide a second level of continuity training involving intensive classroom management staff development for teachers and administrators.

Teachers chose an area of interest to develop more fully. They worked closely with the support teacher and program director in finding resources for further study. They shared their areas of study with other staff members, attended workshops and conferences, visited other school sites and spent time in individual study. The support teacher worked with them in implementation of activities in their classrooms. Each teacher kept a record of the hours he/she spent in training and received certification credit in gifted education. The amount of time spent per teacher ranged from thirty to ninety hours. Five teachers were enrolled in master degree programs at The University of North Carolina at Charlotte.

Areas of interest chosen included the following:

1. Individualized instruction
2. Self-concept
3. Social Studies
4. Psychomotor development
5. Creativity
6. Mathematics
7. Language arts

8. Art
9. Science

In addition, to attending workshops on Piaget theory, the teachers observed a child in their classroom being administered a Piaget Test and many learned to administer and interpret the results of the test themselves, making adjustments in methods of instruction for individual children. Workshops sponsored by Project ASCENT included: identification of the gifted, talent development, Individual Education Programs, Piaget theory and application, program design, mathematics and science, creativity and creative movement.

III.

To involve significant others in the community who are outside the classroom setting to develop more fully the talents in the identified gifted and talented children.

A. Forty-five parents contributed 360 hours and their talents in the classroom and in providing field trip transportation.

B. Thirteen community members representing 36 hours of volunteer service visited schools to share their expertise in the following:

1. Poetry
2. Art and Crafts
3. Pottery
4. Creative movement
5. Japanese culture
6. Gymnastics
7. Music
8. American Indian Culture
9. Indian culture
10. Ecology

C. Payed consultants directed activities in the following:

1. Swimming
2. Dance
3. Puppetry
4. Film-making
5. Art
6. Music
7. Poetry
8. Pottery
9. Creative movement

IV.

To provide opportunities for the children to explore resource sites in the community outside the school setting.

1. Spirit Square--an arts center in Charlotte. Attended classes in film-making, puppetry, pottery and creative dance.

2. The University of North Carolina at Charlotte were directed in physical activities by university students.

3. WSOC-TV station--composed musical scores with noted composer.

4. Community School of the Arts, Charlotte.

5. Pfeiffer College--experienced art lesson from professor of art.

6. Charlotte Nature Museum.

7. Indian Burial Grounds, Mt. Gilead--saw burial mounds to supplement Indian studies.

8. Old Salem, Winston-Salem--observed colonial culture to extend classroom studies.

9. North Carolina Zoo, Asheboro--observed animals in their natural habitat.

10. Alexander Children's Home, Charlotte--Kindergarten children swam in indoor pool--some for the first time.

11. Trucking Company, Charlotte--examined large trucks to supplement study in local industry.

12. Dairy Farm, Norwood--rural third graders shared with their city pen pals.

13. North Carolina National Bank--city third graders shared their tallest building with their rural and small town pen pals.

14. Morrow Mountain State Park, Stanly County--first graders explored the outdoors.

15. Turkey Farm, Stanly County--first graders extended a Thanksgiving unit of study.

V.

<u>To develop tools of pupil identification.</u>

A. Renzulli-Hartman Scales for Rating Behavior Characteristics of Superior Students used and normed for grades K-3.

B. Piaget Test of developmental levels developed, field tested, administered to identified gifted, and scored.

C. Scale for assessing psychomotor development devised.

D. Slosson I.Q. Tests administered to identified children for comparison to developmental test.

E. Children's interviews conducted.

F. Test for creativity, self-concept, and attitude to school (based on a test devised by Thomas Rookey, EIC, Hightstown, New Jersey) administered to all Project children (600) and normed for each classroom.

VI.

To develop a model Individual Education Program for early childhood gifted and talented children to fulfill the objectives in PL 94-142 and the North Carolina Equal Educational Opportunities Act, the model to include evaluative criteria.

A. Forms developed to record individual programs.

B. Individual program designed, implemented and evaluated for each identified child.

VII.

To revise the manual by incorporating the Second Year Objectives and to disseminate original material developed in the Project the following was done.

A. Manual revised.

B. Piaget test published and disseminated to interested parties. Used in teacher training for Project and for The University of North Carolina at Charlotte students.

C. Slide/tape on classroom management made available to North Carolina State Department of Public Instruction, Charlotte-Mecklenburg Schools, and The University of North Carolina at Charlotte.

D. Presentations of the Project made by staff members at State Conference on Exceptional Children, Association of Childhood Education International, and National Conference on Exceptional Children.

E. Workshops presented by program director at State Conference of Central Piedmont Early Childhood Education and Development, Guilford County, and Charlotte-Mecklenburg Schools.

F. Workshop by support teacher and classroom teacher at NCAE district meeting.

G. Program presented by program director and support teacher to Albemarle Lion's Club.

Project ASCENT

Final Classroom Teacher Evaluation

May, 1978

1. Have you been able to identify gifts and talents of pupils more readily on the basis of your training in the Project?

   Yes 20 Sometimes 2

2. Which segment of Project teacher training was most and least helpful to you?

	Most	Least
Identification of gifted	6	
Piaget Theory and Application	4	6
Individualization for Gifted	8	
Other School Visitations	3	6
Sharing Sessions	3	7

3. Were materials provided through the Project valuable?

   Very much 16 Somewhat 5 Very little ____

4. What services of the support teacher and program director were most helpful?

   Gathering resource materials, arranging field trips and outside resource people, working with gifted children, planning, a model for positive teaching, source of motivation. (Comments made.)

An Evaluation Study of Selected Goals for Project ASCENT

First Year

1976-1977

Dr. Eugene C. Schaffer

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Introduction

The proposed design of Project ASCENT specified the development of an evaluation to determine the effects of the Project on teachers and students. Project ASCENT personnel designed an evaluation procedure to analyze some of the designated outcomes of the first year of the Project. The evaluation determined the effect of in-service training on staff of schools involved in Project ASCENT and recorded teacher attitude changes toward members of their classes who had been identified as gifted and talented students.

Design

The evaluation design compared experimental teachers with control teachers to determine the change in attitude of teachers toward child-centered or "progressive" education by a pre and post testing on the Kerlinger Educational VII Scales. In addition, teacher perception of student's gifts and talents were assessed in control and experimental schools on a pre and post basis using the Renzulli-Hartman Scale for Rating Behavior Characteristics of Superior Students (SRBCSS). The format of testing was:

Insert Table 1 about here

Other information was gathered on the classrooms by Project staff for support. This information included anecdotal records

Table 1

	Pre Test	Post Test
Control	SRBCSS Educational Scale VII	SRBCSS Educational Scale VII
Experimental	SRBCSS Educational Scale VII	SRBCSS Educational Scale VII

and child interviews. Specifically, the Evaluation Study sought to answer the following questions:

1. Have the experimental teacher's perceptions of the students identified early in the year changed during the year?
2. Have the control teacher's perceptions of the students identified early in the year changed during the year?
3. Is there a significant difference between the control and experimental teacher in the pre test identification or post test identification?

4. Were experimental or control teacher's attitudes significantly different on the pre test, post test?
5. Does other data collected by Project staff (anecdotal records and child interviews) support the findings of the testing data?

Sample

The sample for the Evaluation Study was based on the broad intent of the original Project and reflects the rural, small town, and metropolitan areas that the Project encompasses. Each school district selected an elementary school that included a K-3 program that formed the basis for the early childhood gifted and talented program. Each district then selected a control school based on the same socio-economic and racial background. After the sites were selected by the school district, each principal asked for volunteers for participation in the Project. At least eight (8) teachers and their classrooms were selected from each of the three (3) Project schools chosen to reflect the rural, small town, and metropolitan areas. The control schools selected their teachers and students in an identical manner. After the populations were selected six (6) gifted and talented students were chosen by each teacher, representing a cross section of race and sex.

Finally, twenty (20) students were randomly selected from the nominated students in each school with at least one student from each class (Table 2).

Table 2

Experimental Schools

	Total Teachers	Project Teachers	Students	Nominated GT Students	Selected
Rural	25	8	200	48	20
Small Town	18	11	200	66	20
Urban	25	8	200	48	20
Control Schools					
Rural	24	8	200	48	20
Small Town	16	8	200	48	20
Urban	16	8	200	48	20

Procedure

The sample teachers were trained in the use of the SRBCSS and were asked to take the Kerlinger ESVII at the same time. After the initial training, the experimental teacher received training to work with gifted and talented students in the mainstream. Included in their training were sessions on Creativity, Talent Development, Development of Self-Concept, Personal Growth, Curriculum Materials, and Identification of Gifted and Talented Students. In addition, they received on-site aid from the support teachers and the Program Director. The control school received no special training or assistance during the year. After the year's work and training the

SRBCSS and Kerlinger ESVII were re-administered to teachers in the control and experimental schools.

Instruments

The instruments used in the Study were the Renzulli-Hartman Scales (SRBCSS) and the Kerlinger Educational Scales VII. The child interviews developed by Dr. Roberta D. Riley and anecdotal records are reported in the Appendix. Renzulli-Hartman Scales for Rating Behavioral Characteristics of Superior Students (SRBCSS) are an objective and systematic instrument for guiding teacher judgment in the identification process through constructed criteria. Subscores are considered the method of identification. They were developed for use with students grades four (4) through twelve (12). Kerlinger ESVII is a measure of teacher attitude toward educational practices and policies. It is a bi-polar system that gives a teacher-based traditional score and a progressive or child-center score. Child interview permits the child to discuss activities and decision processes that occur in the classroom. The instrument determines the present state of control and permission within the classroom, character of the classroom environment, and degree of student freedom.

Limits of the Study

The Study has limits which affect the validity of the outcomes and generalizability of the research. The structure

of the sampling placed constraints on the program's ability to get clear results. Since there was the intention to develop a statistically different population, the degree of constraints placed by the selection process reduced this effect. The sample was constrained by the legal rules and regulations of North Carolina that dictate balancing sex and race, regardless of their potential effect on the outcomes. In addition, the time and shifting of staff within the Project could have had some effect on the outcomes. The Project did not begin until September of 1977. The evaluation had to be designed, instruments obtained, and testing done by Project personnel as no other staff or funds were available for the implementation of the evaluation. The classroom staff was shifted during the year with one school losing three (3) teachers and gaining three (3) other teachers. Finally, the staff of the Project and the teachers were trained during the time that the evaluation was developed. This affected the Study in two ways. Primarily, the staff was not trained in the philosophy of the program and, therefore, was responding to questions, forms, and content with less than a full understanding of the program. In addition, they did not have a full understanding of the program at the same time they identified the students for the Project. These limits did not aid the development of strong methods to explore the proposed questions.

Analysis of Data

The analysis of data was computed by T-test for significant differences between the control and experimental groups scores of both teacher attitude (ESVII) and teacher perception (SRBCSS). In addition, findings of the child interview are reported in the Appendix.

Results

Teachers

The results of the Kerlinger ESVII show a comparison of control and experimental teacher attitude before and after a year of teacher training in the experimental schools to develop teacher attitude that would support individual, child-centered curriculum. A positive score on the Kerlinger ESVII represented this child-center orientation. A review of the results note a significant positive change in urban experimental school with the control school showing no significant change (Table 3).

Insert Table 3 about here

Students

Another result th t was tested was the perception of students by teachers during the school year. The instrument used was the Renzulli-Hartman Scale for Rating Behavioral Characteristics of Superior Students (SRBCSS). Each school was tested to determine if the control teacher had similar

Table 3

Kerlinger Educational Scales VII
Pre-test, Post-test, and Gains
on One Year of Training

	Pre-test	t	Post-test	t	Gains
Small Town					
Control	14.4	.80	14.86	.24	t=0.15
Experimental	18.86		16.43		t=0.42
Urban					
Control	11.57	.51	30.00	1.60	t=2.40*
Experimental	14.71		14.14		t=0.06
Rural					
Control	14.17	.97	10.00	.40	t=0.74
Experimental	10.00		8.33		t=0.54

df=12

*significant $>$ .05 t=2.179

perceptions of the children as the experimental teacher. Table 4 describes the results. There was no significant difference between control and experimental teacher perceptions.

Insert Table 4 about here

Perceptions were reviewed at the end of the year to determine if there were changes in perceptions of children based on a teacher checklist. There were no significant differences between experimental and control groups. Finally, the gains of students in the teacher's perception on the SRBCSS were analyzed. The results in Table 5 show significance in both experimental and control groups. This growth cannot be attributed to the program. It may demonstrate a maturation effect of all students.

Insert Table 5 about here

Summary

The growth of one teacher group was the significant outcome of the Project for the first year, (question 1). All other goals analyzed by statistical methods did not yield significant differences (question 2 through 4) between control and experimental groups.

Table 4

Student Scores on SRBCSS

	Pre-test	Post-test
Learning		
	t=0.27	t=1.30
	$\bar{x}$=20.59	$\bar{x}$=24.51
	$\bar{y}$=21.84	$\bar{y}$=25.00
Motivation		
	t=0.66	t=0.40
	$\bar{x}$=21.84	$\bar{x}$=24.51
	$\bar{y}$=21.18	$\bar{y}$=24.94
Creativity		
	t= .64	t=0.65
	$\bar{x}$=24.31	$\bar{x}$=28.07
	$\bar{y}$=23.59	$\bar{y}$=27.24
Leadership		
	t=0.93	t=0.37
	$\bar{x}$=29.13	$\bar{x}$=32.29
	$\bar{y}$=30.18	$\bar{y}$=32.71

x = Experimental n=59

y = Control n=50

> .05 t=2.00

> .01 t=2.66

Table 5

Gains on the Renzulli-Hartman Scales

(SRBCSS)

Control n=50 Experimental = 59

	Pre-test x	Post-test x	SD	
Learning				
Experimental	21.84	24.51	6.21	t=2.81**
Control	20.59	25.00	6.39	t=3.37**
Motivation				
Experimental	21.84	24.51	5.76	t=2.67**
Control	21.18	24.94	5.52	t=3.75**
Creativity				
Experimental	24.31	28.07	6.97	t=3.10**
Control	23.59	27.24	5.72	t=2.73**
Leadership				
Experimental	29.13	32.29	6.23	t=2.66*
Control	30.18	32.71	6.10	t=2.22*

*>.05 t=2.000

**>.01 t=2.660

df=107

Descriptive data gathered by child interviews did note an increase in the use of individual activities and peer teaching. These support the overall goals of the Project and may reflect a movement toward individualization. See Appendix I for this information (question 5).

The overall objective of Project ASCENT was to develop talents in a mainstream, child-centered and individualized program. Interim goals were to mainstream, establish child-centered classrooms and develop positive attitudes of teachers toward student's talents and child-centered classrooms.

In the first year of a Project the growth of ability of the staff, the defining of the goals and the training of the target teachers limit the development of Project goals. These limits appear to have affected the outcomes of the Project. The results show limited growth in terms of goals related to teacher attitude. These results should be considered in the perspective of the limits of the testing procedures and sampling.

APPENDIX

Appendix I

Project ASCENT, 1976-77

Children's Interviews

Experimental Group n=56		October, 1976 Pre-Interviews	May, 1977 Post-Interviews
Objective	**Questions**	**Pre-Interviews**	**Post-Interviews**
By June, 1977			
1a. Children will make significant decisions concerning their own learning by engaging in active exploration with many materials and sources of influence in and out of the classroom.	1e. Are there things, activities, and work that you do that other students don't do?	54% - yes	93% - yes
1b. Children will make choices in what tasks they will attempt and what materials they will use based on their interests and strengths and proceed at their own rate.	4c. Tell me what a project is, and what projects have you done?	64% - able to describe projects they participated in.	98% - able to describe projects they participated in.
	4i. Do you feel you are learning something?	82% - yes	98% - yes

Appendix I (Continued)

Objective	Questions	Pre-Interviews	Post-Interviews
By June, 1977			
1c. Children will interact with other children and teachers in the environment through expression of thoughts and feelings leading to development of mutual respect and positive self-image.	3a. Do you ever help other students in the class?	75% - yes	95% - yes
1d. Children will collaborate and share freely with other children in the learning environment.			

PROJECT ASCENT
Individual Education Plan
Gifted and Talented
1977 - 78

Student

Name: **Social Interests, Talents**

Address:

Date of Birth:

Teacher/Grade:

Talent

Annual Goal Statements:	Instructional Objectives	Objective Criteria and Evaluation

7. Educational Services to be Provided:

A. Services Required	B. Date Initiated	C. Duration of Service	D. Individual Responsible for the Service

Extent of time in the regular education program:

Justification of the Individual Education Program

148

8. I have had the opportunity to participate in the development of the Individual Education Program

I agree with the Individual Education Program ☐

I disagree with the Individual Education Program ☐

169

Parent's Signature

170